Doctor Who Magazine™

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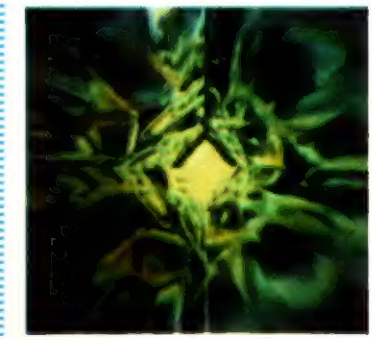
No 133 · FEB 1988

NEWS · FEATURES · FICTION

SEASON SURVEY · TARGET RESULTS

MATRIX Data Bank



CARTOON TIME

Our first questioner this month is Clive Huggett from Horley in Surrey, who writes in asking about the *Doctor Who* and Dalek comic strips that have appeared over the years. His first question concerns the Dalek strip which ran in *TV21* in the Sixties. He wants to know which editions featured the strips, the title of each adventure and the number of episodes.

The Dalek strips were featured in all issues of *TV21* up to and including issue 104. The strips themselves did not have individual titles for the stories but they were broken down as follows: Story 1: issues 1 – 3. Story 2: issues 4 – 10. Story 3: issues 11 – 17. Story 4: issues 18 – 24. Story 5: issues 25 – 32. Story 6: issues 33 – 39. Story 7: issues 40 – 46. Story 8: issues 47 – 51. Story 9: issues 52 – 50. Story 10: issues 59 – 62. Story 11: issues 63 – 69. Story 12: issues 70 – 75. Story 13: issues 76 – 85. Story 14: issues 86 – 89. Story 15: issues 90 – 95. Story 16: issues 96 – 104.

Clive also asks about a couple of strips that ran in Doctor Who Monthly. *Devil of the Deep* (issue 61) and *The Fires Down Below* (issue 64) were both written by John Peel and drawn by John Stokes.

BREATHING PROBLEMS

A Cyber-question next and Joanne Sennitt from Burton-on-Trent writes to ask why in *Revenge Of The Cybermen*, gold was said to plate the Cybermen's breathing apparatus and suffocate them, but in *Earthshock*, the Doctor says that the Cybermen don't breathe.

It is true that the Cybermen don't breathe as such, for we have seen them on the moon's surface *(Moonbase)* and walking through space *(The Wheel In Space)*. However, the chest unit does serve a life-preserving function for them and so to allow a plating substance like gold into the workings would cause the unit to malfunction.

TRANQUIL SETTING

Next up, Joyanta Acharjee from Southampton asks where the location for the Tranquil Repose buildings from *Revelation Of The Daleks* was. This was in fact IBM's UK Headquarters at Portsmouth.

FACE FACTS

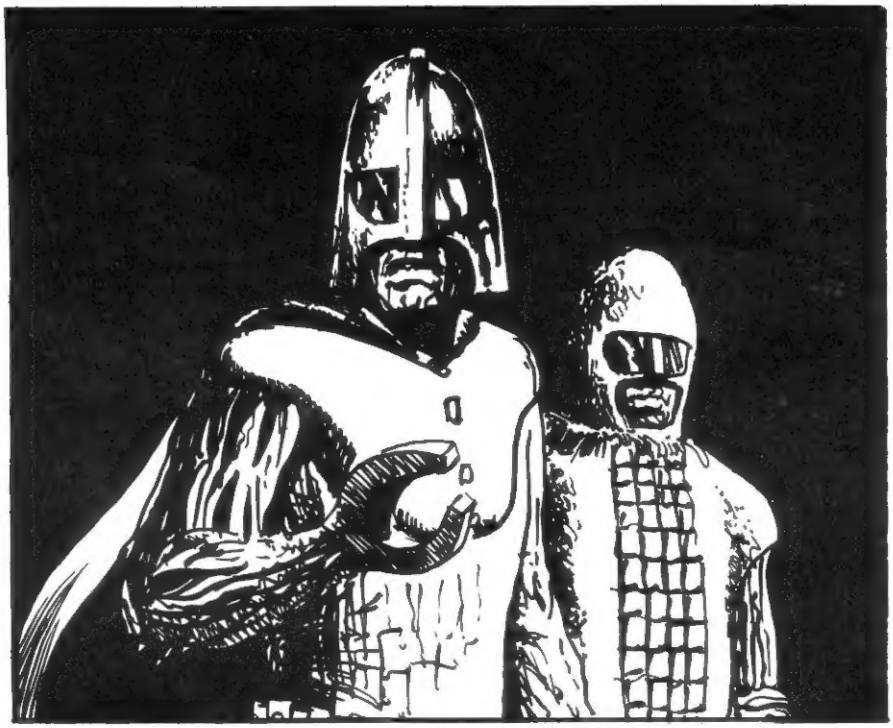
On to a very topical note now, and Wayne Cunningham writes in from Swanscombe in Kent and asks how the Baker/McCoy regeneration was done.

Obviously, because Colin Baker was not available for the regeneration, a double for him had to be used, but rather than hiring a look-alike double, what the BBC did was to dress Sylvester McCoy up in a blond curly wig and mix from that to him with his own hair. The addition of the optical effects over the picture mix gave the effect that was seen on television.

QUICKIES

Jamie Austin from Whitby asks from which story the photo of the Doctor on page 36 of *Doctor Who Discovers Strange And Mysterious Creatures* is from? It's *Hand of Fear*. And Mark Salter from Wombourne in the West Midlands asks what is in the photograph that is pinned to John Nathan-Turner's notice board, on page 4 of the 1983 *Radio Times Special*, that looks like a mandrell, in a wedding dress, with a daisy on its head. This is in fact a publicity photograph of Janet Fielding. Ms. Fielding got married at around the time that *Mawdryn Undead* was in production and the photo shows her in her wedding dress, and wearing the make-up that transformed her into an old crone during the story.

Send your queries to our compiler David Howe of D.W.A.S., at MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA.



THIS MONTH ...

So what *did* you all think of Season 24? Many of you, to judge by your letters, have enjoyed this season more than last, and each of the stories has had its share of enthusiastic supporters. Others do not appear to have got much out of the season at all ... Now is the time to make your views known, in the **24th Season Survey**; you'll find the form on page 6.

Also this issue, **Peter Grimwade** clears the air over his departure from the series and the new extended **Off The Shelf** includes the results of the Target Survey.

NEXT MONTH ...

We talk to Fifth Doctor **Peter Davison** about the series and about what he's doing now. *Invisible Enemy* features in the **Archives and Fact File** and we talk to **Tony Selby**, about his role as the popular Glitz. ***Delta and the Bannerman*** is reviewed and we take a look at events in the filming of *Doctor Who* that never made it to our screens ... All this and more is in **Issue 134**, on sale **February 11th**, price £1.00.

Meanwhile, any of you who don't yet have your **Autumn Special**, grab a copy before they finally disappear! The Special reviews **design in *Doctor Who*** throughout the series and there are interviews with then director **Julia Smith** and costume designer **June Hudson**, as well as the designer of the new title sequence, **Oliver Elmes**.

The Special also includes a **complete design checklist** and a collection of **rare colour and black and white photographs** belonging to Ray Cusick and documenting the time he worked on the series. The Special contains 64 pages, 16 in colour, and costs £1.95.

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WELCOME CHANGE

I receive *Doctor Who* very late at night on a PBS station and though I've seen the same episodes five times over, I still enjoy them every time.

It certainly beats the typical and boring American storyline of perfect-looking 'people', who beat up, or blow up the 'bad guys' and make off with a pretty girl for drinks and a night of we-all-know-what. Here, we've seen it too many times and it's dull to begin with.

Doctor Who, on the other hand, has flair, originality, and imagination, and what it may lack in special effects it more than makes up for with the storyline and warm approach, with a hero that doesn't drink or take drugs. He's simply a caring, loving and intelligent person whom we can look up to and learn from. Quite a change from what we usually receive in the USA.

As for the books and the magazines, I find the **Doctor Who Magazine** a well-done publication, which I've followed and enjoyed for quite a while. I would, however, like to see the return of the posters (with advertisements on the back, please!).

The paperback books I find are quite nice, especially for those of us who are unable to view all of the older shows.

The only Target book I found disappointing was *Slipback*. Having the Doctor become intoxicated was simply inexcusable and making him weak and old wasn't a plus either.

Finally, I'd like to say that I could have made this letter a hundred pages long, with praise. *Doctor Who* is simply the best programme on the air, with as I said before, a hero we can love and learn from. *Doctor Who* is a part of our lives, and a welcome and joyous part.

Long live Doctor Who, we love you!

Ron Plath,
Peru, Indianapolis, USA.

GETTING WORSE . . .

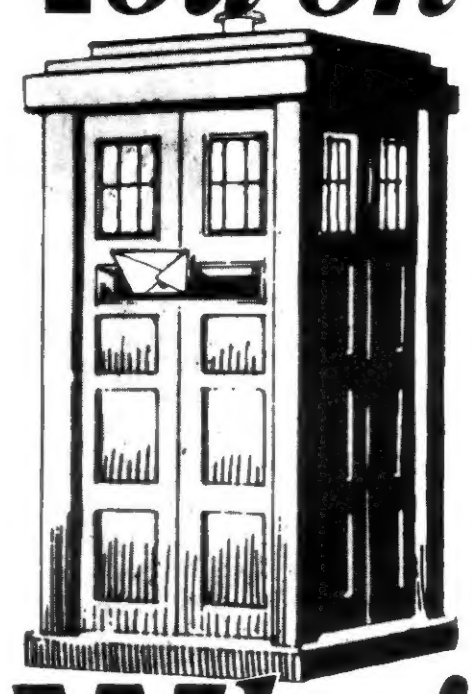
After watching Season 23, I thought things could only get better. How wrong could I have been?

Time and the Rani wasn't bad, apart from the acting, the story, the production, the effects and the script.

Paradise Towers wasn't much better. The only good bits were the scenes with Tabby and Tilda. *Delta and the Bannermen* is the story that got me writing. It was terrible. The incidental music was embarrassing and the acting was the worst I've seen for years. (Didn't I see the Bannermen's helmets somewhere on the mysterious planet?) Let's hope it improves with *Dragonfire* . . .

Christopher Davies,
Sheffield.

You on Who!



Write in to: You On Who, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

BACK IN THE FOLD

I feel moved to write my support for the new Doctor. Sylvestor McCoy has quickly established himself in my mind, as a very good Doctor Who. With only one-and-a-half stories gone at the time of writing, I am glad that I have rediscovered *Doctor Who* after losing interest during the Peter Davison years and not having any interest at all in the Colin Baker period. I have vague memories of the Patrick Troughton period and remember the John Pertwee years fairly well.

I hope that the BBC will not let the Twenty-Fifth year of the series pass unnoticed, though I feel that is unlikely. I fervently hope that the BBC will screen an episode from each of the six previous Doctors and have something special in store for the present Doctor. A classic episode of the first Doctor would be very welcome, as I have never seen the William Hartnell Doctor.

Na Mumford,
Swansea,
West Glam.

TO CLARIFY . . .

May we, through your columns, clarify a couple of points that seem to be causing confusion.

The first concerns Episode 14 of *Trial of a Time Lord*. Yes, it was wholly ours. When JN-T asked us to write this episode, he explained that we had to start from scratch: for copyright reasons he could tell us nothing at all about the original story or conception. We simply had to follow on from Script 13, devising a story and ending for the fourteen-parter entirely of our own. And, indeed, it is true that we had less than a week in which to conceive and write the ultimate episode. So, once and for all we state categorically that – for better or worse – we were the sole authors of Episode 14 of *Trial Of A Time Lord*.

Second point – the Rani. She was created by us and we own the copyright on the character. As we do the Vervoids. And the Tetraps. The Lakertyans etc.

Having put the record straight, we'd like to thank the many fans who have written to us. We will try to reply to them all as and when pressure of work permits.

Yours sincerely,

Pip & Jane Baker,
Ruislip, Middlesex

P.S. Although, according to their letters, many fans have worked out the premises for the names Lakertya, Beyus, Tetraps, etc., none, so far, has remarked on the anagram we also included. We were sure most of them would spot it!

LET'S CELEBRATE!

With *Doctor Who* reaching its 25th Anniversary, I hope the BBC celebrate it with the respect it deserves. It's a great programme that has provided many years of entertainment for millions of viewers across the globe.

It has also made a fortune for network television, so the BBC should recognise all this and pay an honest tribute to the programme.

This is what I suggest the BBC could/should do (whether they will or not is of course another matter!)

1: Have another 90-minute film,

2: Have a special documentary,

3: Repeat one story from each Doctor, on BBC2, in a season similar to 1981 repeats,

4: The BBC should hold a big celebratory party, inviting the press for big publicity,

5: Invite a member of our royal family to the studio recording of the next season. It is not unknown for Royalty to visit a television set to celebrate something *(Coronation Street, The Good Life)* and it is also well documented that 'the Family'

The Seventh Doctor, by Nick Miller, Lancaster.

have been viewers of the series.

What ever the BBC and the series' production team decide to do, I do hope they make the anniversary a truly memorable one.

Rod Beacham,
Liverpool.

KEEP UP, PLEASE!

After reading the newspapers I have to write in to you. Is there no-one who enjoys the new season? Sylvester McCoy is a very capable actor and has played the part well.

Surely by now these elder viewers must realise that *Doctor Who* is for the younger generation, therefore producing some imaginative material and not a show with toy guns from Woolworths and monsters made from cardboard boxes. If some people have no imagination, at all, then why bother to criticise it?

I agree that the ratings would go higher if we saw the Daleks, the Master and Draconians etc., up against our hero – but please, this is the Eighties Doctor, so keep up with the times.

Simon Allen,
Dallington, E. Sussex.

SOMETHING SPECIAL

Having just watched Episode 4 of *Paradise Towers,* I felt I had to write. There is something about this new season that is very special.

Perhaps it's the combination of an excellent Doctor, excellent supporting actors (Bonnie Langford, Julie Brennan, Richard Briers, Kate O'Mara, Clive Merrison, Howard Cooke. I would go on . . .), superb direction, convincing sets and the best incidental music I've ever heard. How could these stories be anything less than brilliant?

Time and the Rani was simply a classic. The Tetraps worked well, the special effects were very good and the acting was excellent. The way the regeneration scene was handled was surprising but not a let-down!

Paradise Towers was almost another classic and it would have been if it had had its first three episodes condensed into two, to make it an exciting three-parter. The last ten minutes of *Paradise Towers* was the best ending I'd ever seen! That music! The confrontation! And poor young Pex . . .

I thought I'd never see a better season than either season 19 or 21 but it seems I was wrong.

Barry Swinhoe,
Ashington, Northumberland.

COSTUME CHANGE

Having just finished reading your excellent **Autumn Special,** there was one fault that I noticed. Peter Davison's costume *has* changed.

During *Warriors of the Deep,* Davison's cricket jumper changed, with a red stripe added at the bottom. The stripes on his trousers changed position and around the collar on his shirt there was originally red but changed to green.

What happened to *Off The Shelf* in **DWM 130?** This part of the magazine is great, so please make it permanent.

Ian Yates,
Stoke-On-Trent, Staffs.

Thanks for pointing out this inaccuracy, Ian.

Off The Shelf *has gone bi-monthly at the suggestion of Gary Russell; it has also doubled in size, so we hope you like the new format. Turn to page 12 for the first new-style book review feature . . .*

DOCTOR WHO? by Tim Quinn & Dicky Howett

SEASON Survey

It's time to put pen to paper and let us know exactly what you think of the latest series of *Doctor Who.*

As usual, we've divided the voting into categories and please, please follow the voting strategy, otherwise we can't count your vote, and that would be a waste of your time as well as ours (not to mention the cost of the stamp!). If you don't want to cut up your magazine, copy the details clearly onto a separate slip of paper.

If you have any comments to add about either the programme or the magazine, don't hesitate to include them, but please keep them brief and to the point. We really can't wade through ten-page essays for a few succinct lines – save those for the letters page!

The results will be printed in Issue 137, on sale from 12th May, so the closing date for entries will be 1st March, 1988. Please mark your envelopes clearly 'Season 24 Survey' and send your votes to: **Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

The categories are as follows:

BEST STORY – choose your order from the four stories and put the relevant number in the corresponding box:

1: *Time and the Rani* ..... ☐
2: *Paradise Towers* ..... ☐
3: *Delta and the Bannermen* ..... ☐
4: *Dragonfire* ..... ☐

BEST ACTOR – could cover any of the guest stars, but not the Doctor! A few candidates might be Mark Greenstreet, Howard Cooke, Richard Briers, Don Henderson, Tony Selby or Edward Peel.

.....

BEST ACTRESS – likewise, the choice is similarly wide. Examples include Kate O'Mara, Bonnie Langford, Julie Brennon, Belinda Mayne and Sophie Aldred.

.....

BEST DIRECTOR – three to choose from: Andrew Morgan, Nick Mallett and Chris Clough. Just choose the one you think was the best.

.....

BEST VILLAIN OR MONSTER – A good selection including The Rani, the Tetraps, The Caretaker and the Cleaning Machines, Gavrok and Kane.

.....

FAVOURITE DOCTOR – covering all seven TV versions. Which do you like the best?

.....

HALL OF FAME – might be an overlap here. This category is for the person you think deserves special recognition for his or her contribution to the world of *Doctor Who.*

.....

The following categories are optional:

***DOCTOR WHO MAGAZINE* – FAVOURITE ISSUE** – Starting from **Issue 121** and running through to include this issue, number **133,** as well as our latest Special.

.....

FAVOURITE COMIC STRIP – from the same issues.

.....

Happy voting – and don't be late with your entries!

Name .....

Address .....

.....

..... **Age** .....

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GALLIFREY GUARDIAN

YES, THEY DO WANT MORE!

There have been two healthy signs that both the public and the management at BBC Television Centre would like the series to continue into the future, perhaps well beyond its 25th year.

Reports in the press indicate that Michael Grade, before he left for Channel 4, wrote a personal letter to Sylvester McCoy, praising him as the man who has saved *Doctor Who* from the brink of cancellation. McCoy was quoted in *The Sun* as saying: "The high-ups at the BBC are very pleased with the way things have been going."

After much comment about the series being scheduled against the ITV mammoth, *Coronation Street*, the season has in fact been gathering some very respectable ratings. The latest figures are 4.9 million for Episode Four of *Time and the Rani* and for *Paradise Towers* the following figures have been released: Episode 1: 4.5 million; Episode 2: 5.2 million; Episode 3: 5.0 million; Episode 4: 5.0 million.

For *Delta and the Bannerman*, the figures are: Episode 1: 5.3 million; Episode 2: 5.1 million.

WHAT'S GOING ON. . .

Quick round up of *Who* news – **Lis Sladen** appearing as a mum in a Vosene commercial (not high-brow, but it brings in the readies), while **Philip Hinchcliffe** is to produce a second series of *Bust* for LWT. **Sylvester McCoy** appeared on *Going Live*! on 14th November, wreaking havoc with the set, while **Nick Mallett** has been back at the doomed *Crossroads*.

Big 'news' this month came in the form of Rani **Kate O'Mara**'s launch of her British Actors' Theatre Company, into which she has poured some £30,000 of her own money and in whose first production – *Taming of the Shrew* – she stars. Kate raised more interest by her popular paper revelations that she now has four lovers and is taking rejuvenating hormone replacement treatment. She told the *News of the World*: "All my lovers are fair-haired, very dashing and very dishy. It's fantastic to be in so much demand. Why shouldn't women be allowed to have as much fun as possible? The pills have worked wonders. I've always been cast as a bit of a

man-eater. Now I'm finally living up to my screen image." Looks like she's turning into a real-life Rani!

In London's Comedy Store for up-and-coming comics (the likes of Ben Elton started there) two comedians recently improvised a brilliantly funny *Doctor Who* sketch, largely satirising Bonnie Langford. At least it shows the programme is still watched by the alternative element!

Back on TV, *Doctor Who* got a birthday feature for story 150 in *Radio Times* penned by fellow Marvel hack Patrick Mulkern, as well as a slot on BBC 2's *Did You See?* on 22nd November. More on this next month. . .

WENDY IN THE NEWS

It seems that more and more *Doctor Who* stars are selling their sob stories to the tabloids. The latest to join the queue is Wendy Padbury, the ex-Troughton co-star who played Zoe back in the Sixties. This time it was *Sunday* magazine, carrying the explicit tale of how Wendy's 13-year marriage to actor Melvyn Hayes had broken down. This was a tragic rather than sensationalist story, and showed just what the effect of being in a popular television series can be on the actor playing one of the leading parts in that series.

Wendy told the *Sunday* reporter about her miscarriage and how it was she who had ended the marriage, before saying she was now looking for a television offer, after her nine-month run in the West End production of *No Sex Please, We're British*.

Meanwhile, in the *News of the World*, we had Tony Selby, known to *Doctor Who* fans for his recurring role of Glitz, complaining about what hell it was to live next door to *EastEnders* star Wendy Richard! He was apparently offered a part in that series by ex-*Who* director Julia Smith, who was amazed when he turned her down and said: "But you'll have scenes with Wendy Richard!" He is said to have replied: "I already do, and I don't want to act any more of them on television!"

Incidentally, Julia Smith's new book, *EastEnders – The Inside Story*, is just the kind of book *Doctor Who* fans have been crying out for for years. Perhaps it's time for John Nathan-Turner to put pen to paper and tell more tales of the top job in a more detailed treatment than his last two efforts.

Speaking of producers, the very first producer, Verity Lambert, has now formed her own production company called (ho, ho) CinemaVerity and is in the middle of producing Meryl Streep's new movie *Evil Angels*, in Australia.

No more confirmed news of the *Doctor Who* movie, by the way, though filming is planned to start this spring, with the name of the actor to play the Doctor to be announced. George Dugdale and Peter Litten, creators of Max Headroom, are to oversee. . .

Coming soon – A new series of *Inspector Morse*, produced by Kenny McBain of the infamous *Horns of Nimon* and a *Doctor Who* sketch in the highly witty Victoria Wood's forthcoming BBC special. This sketch will join a long line of similar satires which have covered series like *Lenny Henry* and *Alas Smith and Jones* in recent years. Watch out for it!

ARCHIVES

The Sontaran Experiment

First shown: March 1975

EPISODE ONE

A bright, windy day. Nothing seems incongruous about the desolate landscape, until we see a series of strange globes set amidst the grass. There is a humming sound in the air and the Doctor materialises between two of the globes. Next to arrive is Harry, who fades a couple of times before being completely transmatted. The Doctor moves in for a closer look at the globes, which he calls retractors.

They hear a cry from a few hundred yards away; Sarah has made an uncomfortable landing in the gorse and Harry goes to help her up. Walking back to the Doctor, it is suggested they go and explore, as he is busy. He tells them that this was once the Piccadilly area of London and walking in a certain direction will take them to the vicinity of Trafalgar Square!

As they walk, Sarah disputes this – because there isn't a pigeon in sight. It all seems rather creepy in fact, and not like Earth at all. Harry reassures Sarah by reminding her of how different it will be when the Nerva Beacon colony arrive. Then Sarah hears a sound and catches a glimpse of sudden movement up on a nearby hill. But there's supposedly been no life here for ten thousand years! Sarah's mind begins to fill with unpleasant thoughts of mutants and other creatures. Meanwhile, the Doctor is hard at work, unaware that he is being watched by a man in a spacesuit, armed with a laser gun.

Harry moves off and promptly falls down a ravine, while the man with the gun – Krans – reports his discovery to his similarly-attired colleagues. Maybe the Doctor has something to do with their current predicament, one of their number suggests.

Harry tells Sarah he is uninjured but it is clear that for the moment he's stuck. The travellers realise from signs that what he has fallen into is a trap! Sarah goes to fetch the Doctor.

Zake, another of the space-suited men, is watching the Doctor from a height. An alien robot begins to close in on him, and corners its prey on the top of an unpassable cliff. Rather than be captured, he falls over the edge with a cry which alerts the Doctor. He goes to investigate and finds Zake's body. He also finds two of Zake's friends standing over him, accusing him of the murder. A single shot is used to stun the protesting Time Lord.

Meanwhile, in trying to escape, Harry starts a minor rockfall. This is a piece of luck as, seeking cover in the bushes in the base of the ravine, he discovers a kind of concealed natural tunnel. The Doctor is dragged off unconscious by his captors, while Sarah, having failed to find him, returns to find the ravine empty.

The Doctor comes round with his hands tied and he is soon being ordered to talk on pain of torture. He is asked what he has done with the men's fellow crew members. Sarah drags a large branch to the edge of the ravine and then she senses the sudden movement she saw earlier. Below, Harry has made his way from the tunnel into an open rocky area.

Sarah is surprised by another of the human crew, who drags her behind a rock, just as the alien robot appears. It scans the area and leaves. The man asks Sarah who she is and where she is from. She asks him the same and he says his name is Roth and that it was he who set the trap, in order to capture the robot. He says the robot serves the alien in the rocks, that has captured his crewmates. Roth has escaped. Sarah asks for his help, and Roth says he saw Vural – the crew leader – with the Doctor.

The Doctor tells the crew the truth but they say Nerva is a myth. The Doctor spots something on Vural's spacesuit that is alien – and his face is transmitted onto a screen elsewhere, a screen operated by a creature with three fingers. One of them activates the robot.

The three crew men are in debate – possibly the Doctor is telling the truth, since his story is so crazy. Roth leads Sarah to the edge of the group, but won't go on, as he saw Vural released by the alien and is afraid of treachery and capture. The men tell the Doctor they came in response to a mayday call from one of their fighter ships. The nine crew were stranded after their ship was vaporised on arrival. The Doctor offers to help beam them up to Nerva, but they are full of contempt

Field Major Styre breaks from his experiments on his other human captives to observe Sarah Jane Smith.

for the 10,000 who slept while they built an empire.

At this, Roth is spotted and they rush in pursuit. It's a ruse and Sarah releases the Doctor while the men are distracted. They return and see their prisoner has gone. The Doctor and Sarah meet Roth and they go back to the ravine. The Doctor realises there must be a way out at the bottom and he too falls down, knocked momentarily unconscious.

Krans and Erak are forced to perform an experiment on Vural by the Sontaran, Field Major Styre.

At this moment, the robot glides up and captures Sarah and Roth, the latter still in a state of shock from his recent torments and now reduced to a gibbering wreck.

Harry emerges in sight of an obviously alien dome. He hides behind a rock. The Doctor wakes up. The robot drags its captives in front of the dome, which opens. Out from the door struts a figure familiar to Sarah – the Sontaran, Linx. The creature takes off its helmet and looks at the terrified couple with cruel, delighted eyes. . .

EPISODE TWO

The Sontaran is delighted to have a female of the species. He tells Sarah he is not Linx, but one of the same race, all of which are identical. He is Field Major Styre of the Sontaran G3 Assessment Survey. His initial assessment of Sarah is that she has no military justification. Roth tries to make a run for it, but is shot down.

Sarah screams at Styre that he is a murderer, but the alien is simply puzzled by the noise she has made and explains that his function is as a warrior. He says he will soon have the rest of her companions.

Harry creeps off, while the newly awakened Doctor is confronted by the sight of the three crew members at the top of the ravine, ordering him to climb up. Harry finds a man chained to a rock, obviously dehydrated and begging for water. The Doctor is near to the top and tells the crew to look behind them. Thinking this a trick, they refuse, but the warning was genuine and the robot now has three more captives! Their guns prove useless.

Harry brings the man a rag soaked in water and learns that Styre put him there to die. The Doctor finds the same opening that Harry used to escape from the ravine.

Styre asks Sarah where she is from, but denies that she can come from Earth as this would mean that a Sontaran report was wrong! He tells her she is a mistake and must be eliminated. Pressing a switch on his control unit, he leaves her tied to a rock with a small device attached to her forehead. Harry hides as the creature passes.

The Doctor climbs through the tunnel and into the same opening discovered by Harry. Harry calls Sarah and finds her, guided by her shouts. However, he discovers he can't help, as she has been surrounded by a force field. Styre reports to G3 Intelligence and his boss, the Marshal, saying his experiments indicate that humans are puny, totally dependent on organic chemical intakes. He explains there ▶

will be a delay on account of some inconsistencies but that there will be a final report within the hour. The next experiment is resistance to fear – and Sarah is to be the guinea-pig!

With the device on her forehead working, Sarah begins to imagine such terrors as a snake sliding around her arm and sludge enveloping her legs. The Doctor arrives and tells her it is not real, destroying the force field with his sonic screwdriver. He removes the forehead device and Sarah slumps unconscious. Styre appears and clubs the Doctor down. The Doctor recovers enough to make an attempt at an escape, but Styre shoots him and he falls.

The robot takes the men to the dome, where Vural reveals his treachery, begging Styre for his life. But the Sontaran is unimpressed, as are Vural's fellow crew members. Harry finds the inert forms of his friends and discovers the dehydrated man is now dead. He hides again as Styre appears and announces into his recorder that the subject died after nine days and seven hours without water, showing an obviously exploitable weakness in humans.

The Doctor draws Harry away quietly, and explains that Styre's shot didn't kill him, because of a piece of junk in his pocket. He tells Harry to look after Sarah.

Styre is now supervising another experiment to test strength and resistance. Vural is chained to a rock, while the other two have to hold a gravity bar over him. As the weight increases, their muscle power and humanity – feelings of mercy – are thus tested.

The Doctor destroys the robot with his sonic screwdriver and hears the men's cries. Styre is forced to delay his experiment while the Marshal angrily explains that the invasion fleet is being held up by Styre's failure to report.

The Doctor meets up with Sarah and Harry and says he will challenge Styre to single combat, a challenge he can't refuse – and this will exhaust him, so that he will return to his ship to re-energise. While the Doctor keeps him busy, Harry is to make his way to the ship. . .

The Doctor challenges Styre by saying the crewmen are the puny slave class of humanity and that he represents the true warrior class. The Doctor mocks the Sontaran's use of a gun and Styre takes up the challenge. The fight begins.

Sarah and Harry release the crew members and then Harry goes up to the dome – Styre's ship – opening the door with the Doctor's trusty screwdriver. The fight is not going well for the Doctor – he is cornered and only saved by the self-sacrifice of Vural, who dies in his place. Harry leaves the ship with one of its components.

Styre throws the Doctor, but is clearly tired. Promising to kill them all, he goes first to his ship. The survivors run for cover and the ship judders and smokes. Styre staggers out and collapses, his body and head sucked in to a crumpled mess.

The Doctor explains that the Sontarans feed on pure energy and that with the removal of the vital component, there was a reversal of this process, causing the energy to feed on Styre instead!

The Doctor goes to the transmitter and tells the furious Marshal that the invasion plans are in human hands. Conceding temporary defeat, the Marshal warns that next time they will destroy Earth. The Doctor, Sarah and Harry depart as they arrived, via the transmat beam, leaving the two surviving crew members happily awaiting the arrival of the people from the Nerva Beacon . . .

THE SONTARAN EXPERIMENT starred **Tom Baker** as the Doctor, **Elisabeth Sladen** as Sarah Jane Smith, Ian Marter as **Harry Sullivan**, with guest stars **Kevin Lindsay** as Styre/the Marshal and **Donald Douglas** as Vural.

Return of Davros

DOCTOR WHO

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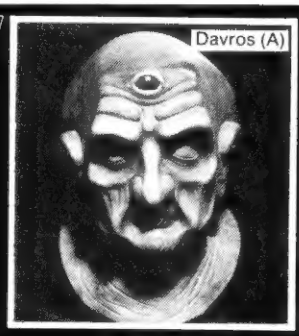

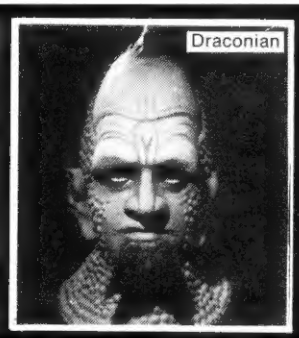

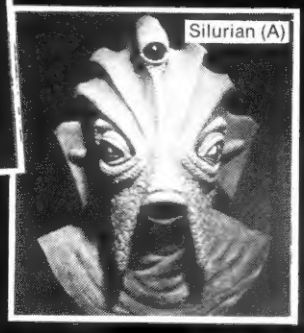

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fact file

THE ORIGINS

The Sontaran Experiment is one of those stories that doesn't easily fit into the usual *Doctor Who* categories. In several respects, both as far as the story and the actual production were concerned, it broke with tradition. During the planning of the first Tom Baker season, budgets at the BBC were far from healthy and the new producer, Philip Hinchcliffe, was very keen to find any way he could in order to avoid a lowering of standards, especially as there was some feeling that the previous season had not been up to the usual high production standards.

The saga of the Nerva Beacon, which effectively covered ten episodes – half the season – was devised with saving money in mind. In the first planning stages of that series, script editor Robert Holmes worked out that *The Ark In Space* and *Revenge of the Cybermen* could be made with the same sets and that two episodes could be written as a kind of filler, using his Sontaran creation from the season before (saving more money) and shot on location on Outside Broadcast cameras.

This would be the first time that *Doctor Who* had gone completely on location OB, shooting exterior scenes on videotape instead of film, and because it was a quicker shooting process than filming, the schedule would eat up less time and money than usual, as well as releasing a studio date which was always costly.

Ideally, it was planned that Holmes would script the 'quickie', as it was nicknamed, but he got so tied up with writing *The Ark In Space* and providing extensive alterations to both *Revenge of the Cybermen* and *Genesis of the Daleks*, that two old colleagues, Bob Baker and Dave Martin, were drafted in instead.

They got to work and provided a simple but effective script and Hinchcliffe hired someone he had long admired – Rodney Bennett – to direct. His production assistant, Marion McDougall, found the ideal location for post-holocaust Britain – the bleak wastes of Dartmoor – and the dates were duly set up. The season was not to be recorded as transmitted, and this was the second story to go into production.

The crew travelled down to Dartmoor after a few days' rehearsal and were based there from 26th September to the 1st October 1974, shooting every day.

THE FILMING

The recording was hard work, because there was quite a trek from the unit's hotel and all the equipment had to be lugged across rough ground. There were freezing winds most of the time, and basic deprivations such as limited toilet facilities which made the whole process rather cold and miserable.

***Kevin Lindsay once again played a Sontaran villain, a role he first created as Linx in the monster's debut story in 1973,* The Time Warrior.**

In the event, the Sontaran mask had to be redesigned, as the actor playing the part – Kevin Lindsay – had found the previous story a great trial as a result of the mask then used. Lindsay had a heart condition and recording had to be stopped every time he got too hot or felt faint. He was to die a few years later, but his performance was brilliant.

Barbara Kidd provided the costumes, which were designed to be as functional as possible as well as to keep the actors as warm as possible, and Roger Murray Leach, who has since worked on films such as *Local Hero*, was the designer.

Among the cast was Glyn Jones as Krans. Jones was a versatile talent and some years before had scripted the *Doctor Who* adventure *The Space Museum*. All the visiting actors were cast for their South African accents, which the director thought would make them sound as though they'd come from the same civilisation.

THE PROBLEMS

A stunt double was used for Harry's fall into the gully, but another potentially dangerous scene went badly wrong, in spite of the durable Terry Walsh being around to act as the Doctor's stand-in. It occurred when the team were busily recording the Doctor's fight scene with Styre – a complete freak accident, which resulted in Tom Baker breaking his collar-bone.

In great pain, Baker was slowly transported down through the rough countryside, with his famous scarf now providing a useful double role as a makeshift sling. Luckily for the very worried team, Baker was able to return within a couple of days and in that time scenes were completely re-juggled so as not to involve the Doctor.

All the same, with this being Baker's second story, the producer made a rule that more care was to be taken in future with any stunts or fight scenes, to avoid a potentially disastrous situation occurring.

The other case of difficulties on the set was the robot, supposedly capable of gliding about and capturing specimens for Styre to examine. This was perhaps predictably the cause of endless delays, as it broke down, or had to be operated off-screen by a couple of scene-shifters or visual effects guys pulling and pushing it along.

Elisabeth Sladen remembers this story very well for its discomforts: "I had to do a scene in what looked like a plastic nappy, while all this gunge crept up my legs. It was freezing cold and I sat there thinking 'What on earth am I doing in life?' And it was about this point that Tom broke his collar bone. Not a great deal of fun was had by all, though the director was a very talented man."

The script caused problems for Target, who weren't keen to novelise a two-parter, worrying there wouldn't be enough plot to fill a book. Then Ian Marter – Harry – came to the rescue, suggesting he substantially restructure the adventure into book form, which he did with great success.

Richard Marson

OFF THE SHELF

One old favourite, one newcomer, one oddity and the fascinating results of our book poll for you this time around in the first of our new *regular* bi-monthly-but-bigger book column.

To start with though, a bit of news. Recently you may have read in the papers that Richard Branson's Virgin Group have, after a few months of quietly sitting in on board meetings etc., bought a controlling share in WH Allen. What effect this will have on the company I don't know, but it's unlikely to affect things too greatly. It does mean that if you ever write to WH Allen, re Target books, or anything for that matter, you'll now see Mr Branson's name at the bottom of the paper, along with the rest of the Howard and Wyndham folk who *used* to have the controlling shares. Gets more like an episode of *Howards Way* (no pun intended) every day!

Secondly, this month I've introduced a new kwik-guide to the books, by way of my intriguing and highly egotistic *Russell's Rateometer*, scientific data correlated within a word processor using very sophisticated means – ie loud-mouthed opinions. Of course if you don't agree with my views on these books, as some of the mail in our recent poll indicated (thanks for all the letters folks), then write to *You On Who* and let us know!

Now on to the books – and we've two items of interest from Target this month. First, following in the wake of softcover editions of those Peter Haining and Jeremy Bentham books that they assured us would never be available in any form *other* than hardback, comes a new softcover, large format book by Mark Harris, called *Build The TARDIS*. This is basically just a series of pages with a bit of blurb and push-out colour diagrams that you can put together (no scissors or glue, it's all "Put tab A into Slot B" stuff) and which costs an exorbitant amount that makes me wonder why, when Harris' *Doctor Who* track record is hardly great (Arrow are *still* trying to shift the *Technical Manual*), they allowed themselves to publish it!

Obviously aimed at the Christmas stocking market, I feel it's too-medieval a concept to appeal to the sophisticated two-year-old brought up on Transformers, He-Man and computers of today. Still, it'll probably sell a million and I'll eat my words. Sorry Target, but this one's for the completist only!

Build The TARDIS by Mark Harris, published by Target Books on November 21 at £3.95.

Russell's Rateometer: 0.5/10

Yes folks! It's *that* time again: dear old Pip and Jane Baker have come up with another book so hot on the heels of its telly predecessor that their scheduled *Ultimate Foe* got sidetracked to make way for *Time And The Rani* and all to be ready for Christmas. It has a glossy photocover, as well (there's a story behind that friends, but we'll save that for another day!). Actually it's quite a nice cover, a bit dark, but the use of the new logo brightens it up and I am a very big fan of the adorable Tetraps, so any cover with them on has to be good (I wanted one for Christmas but Santa wouldn't go to Tetrapyri and get me one.)

As with *The Two Doctors*, Target seem to have found it important to ruin a good cover with a childish stripe proclaiming that this is a *FIRST EDITION!* Big Deal – and probably like *The Two Doctors*, they'll all go abroad - ah, well. By the way, another silly yellow stripe informs us that this is the first adventure of the Seventh Doctor.

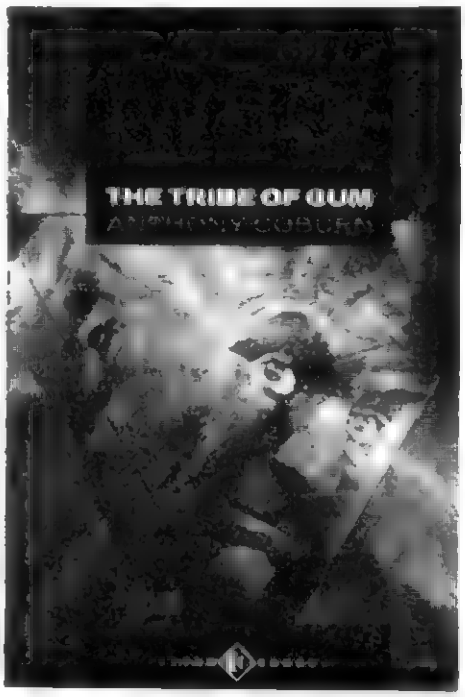
Time And The Rani was great on telly, mainly due to the actors (especially Mr. McCoy and Ms O'Mara) and Andrew Morgan's terrif direction. But oh dear, oh dear no it is not as bad as the Vervoid "novel" but it's close. This is sad really, because the thing starts very well, with the Colin Baker Doctor and Mel in the TARDIS before the computer graphics get 'em. Other good points in the book include the explanation of how the Rani (and the Master) escaped from the cute dinosaur in *Mark of the Rani* and the background given to the Tetraps (all say ahhh. . .) but these nice bits are offset by their inability to write books in any way other than blandly.

For instance, the Tetrap native language is printed in *pretty italics* and is obviously English printed backwards ie Plasma in Tetrapyriarban is *Amsalp*. Fair enough, but Pip and Jane take the time to not only tell us this fact but then give us a translation!! Such ridiculous wastes of time, yet they still can't be bothered to tell us what Loyhargil is! Still I could always pick up a dictionary but I don't really want to stop reading a book to find an explanation, any more than I expect a dramatic scene to pause while the authors tell us that the italicised bits are English backwards.

Pip and Jane Baker are deservedly renowned experts in utilising books to teach children the English language I just wish they'd remember that *Doctor Who* novels are not their teaching books but are supposed to be action-adventure stories. Sorry P & J, but I'm not so much anti your books as downright disapointed that two otherwise highly talented and highly pleasant people can call this stuff a novelisation of any merit.

Time And The Rani by Pip and Jane Baker, published by WH Allen on December 18 at £7.95, with a photographic cover by Chris Capstick.

Russell's Rateometer: 5/10.



Remember ages ago we mentioned that Titan Books were going all out to scupper Target's monopoly on regular *Doctor Who* books? Well two years and millions of rumoured publishing dates

later, *Doctor Who – The Tribe Of Gum* by Anthony Coburn has finally seen print. What is it, you ask? Well, it's the scripts, basically, to all four episodes in their entirity, rounded off by a dozen-odd pages of background notes by *Who*-expert John McElroy – and I must say John's contribution is by far the most straightforward, no-nonsense and accurate I've ever read in a book about *Doctor Who*, and all I can wish is that he was preparing WH Allen's big 25th Anniversary Celebration book.

John's material is worth getting the book for alone, but quite frankly I was very quickly caught up by the script and read it all the way through in one go – it's a shame Anthony Coburn is no longer with us (like many people connected with this all-important first story) and I have to admit I didn't know that his second script provisionally entitled *The Robots* was eventually called *Masters of Luxor*, before being dropped in favour of *The Daleks* by some guy called Nation – amazing what you can find out in this book!

Although rather pricey at £2.95, I whole-heartedly recommend this and hope that a whole series of them will follow, especially if the covers are done by Dave McKean as this one is. Personally I think it's one of the best Hartnell pieces I've ever seen (sadly we can only print it in black and white here) and if you enjoyed his work on Titan Books' *Judge Dredd* albums or the recent *James Bond* strip collection, you'll love this bit of art.

Doctor Who – Tribe of Gum by Anthony Coburn, published by Titan Books on December 17 at £2.95, cover by Dave McKean.

Russell's Rateometer: 8/10

TARGET SURVEY RESULTS

Last time, I promised to bring you the results of our Target 1986 Poll where you voted for your favourite three books, favourite companion novel, who you'd like to see in a companion book and favourite cover of the year. Well I was frankly amazed at the response; just under 1,000 entries came flooding in and many hours later, I was able to come up with the results!

Firstly though, grateful thanks to all of you who voted, especially those that found the time to comment on their decisions and this *Off The Shelf* column as well! Sorry there isn't room to print all your comments, but I've included just a handful. Next time round I hope to include the comments of our winners and of Jo Thurn, the current Editor of the *Doctor Who* novels at WH Allen.

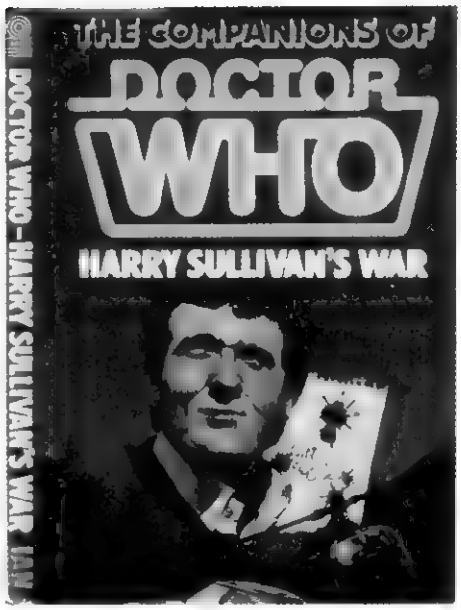
As you may remember we also managed to arrange with Target that the first five cards I drew out after counting up the results would get sent a free, signed, hardcover copy of Nigel Robinson's last novel, *The Time Meddler*. And the five are: David Young of Kempston; Ben Morris of Nottingham; James Andrews of Wirral; Marc Henshall of Weymouth and Richard Foxon of Hinckley. Congratulations and the books should be with you shortly.

Now the results and first up, **The Companions**. There was really little doubt that the late Ian Marter's superb **Harry Sullivan's War** would walk off with the top spot in this category – as the votes arrived it was increasingly obvious, and Martin Fairgreive of Glasgow summed up most people's thoughts when he wrote: *The book was a good yarn in the best tradition of "Boys Own" and "James Bond" – it was a fitting tribute to a great character, just so long as no one else tries to resurrect him!*

The list of companions you'd like to see in their own novels was astonishing, with lots of votes for the UNIT crowd (either individually or as a group). Nyssa, Jo Grant and Susan also did well, along with a few couples such as Ian and Barbara and Ben and Polly. But the top five were miles ahead. Romana and Leela got a healthy selection of votes and in third place was Peri – most people requesting to know how she eventually got away from the King Yrcanos (didn't *anyone* like her fate?). But the first two were clear winners – second place went to Jamie McCrimmon, who was featured recently in our own comic strip. And way out in front, proving that she was the most popular companion *not* yet in a book was **Tegan Jovanka**, with most readers begging Janet Fielding to write it, explaining what happened to her after *Resurrection Of The Daleks*. A couple of you suggested that it tie up with Tegan's later meeting with the Sixth Doctor and the Sontarans *à la Jim'll Fix It*! Could be interesting!

On to the **Covers** now – and again there was a clear winner here. In third place was Tony Masero's moody cover from *The Seeds Of Death*, and in second place was David McAllister's striking jacket for *Fury From The Deep*, but the outright winer was was Graham Potts' startlingly fresh and innovative cover for **The Celestial Toymaker**, with a lot of people commenting on the triangle emblem and the astonishingly realistic playing cards. Isn't it sad that this has been Graham's only cover for a novel.

Finally, the most important bit of all. **The books**. The battle was hard and although there were also definite losers (neither *The Savages* nor *TimeLash* got a remotely respectable score), the fight for second and third place was a fight at first – but the winner was obvious from



the start. In third place Terrance Dicks' terrific novel based on Brian Hayles' *Seeds of Death*, and amongst the views was this from Simon Morris of Swanage: *I thought it was an excellent book, it had a cold atmosphere, which is why I just could not put it down!*

The runner-up in this category was Terence Dudley's *The King's Demons*, and Adrian Couper had this to say: *Anyone who could take a TV script which seemed to be half-finished and turn it into a compelling read such as this deserves a vote! A throwback to the "good old days" of Target!*

But the winner of the 1986 Target Book Poll, with an astonishing 801 points, nearly 500 points more than *The King's Demons*, was Victor Pemberton's amazing ***Fury From The Deep***. What can I say, except it was such an overwhelming victory (and I must say, very deserved) and I think that although brief, Les Bailey of Weston-Super-Mare gives it the accolade it justifies: *I am now convinced this was never a television serial – it all actually happened!*

A couple of interesting points came to light, firstly that the popularity of this poll ensures its re-emergence this year, so get ready to cast your votes for the best paperback of 1987, and secondly a suggestion from, amongst others, Alex Willcox of Cardiff: *How about an all-time favourite book survey?*

Your wishes are my command and next *Off The Shelf* we'll be announcing the 1987 poll, which will include the above. So, Target fans, think very carefully about your favourite books, have a quick re-read of all 122 of them and prepare to vote for your top ten Target novels between 1973 and 1987!

• Finally this month's paperback is *The Rescue*, 9/10.

Gary Russell

You've had the idea for the best *Doctor Who* story in twenty-five years – but how do you go about getting it onto the nation's TV screens? Paul Cornell offers some practical advice...

Writing for Doctor Who

Every year, the *Doctor Who* production office receives hundreds of script submissions, ranging from crayon-illustrated epics to serious proposals from TV writers and their agents. Among these are many hopeful efforts sent in by fans of the programme. If you've ever thought of yourself as a future *Who* scriptwriter, then this article should give you a few pointers on how to have your script seriously considered for broadcast.

To write for *Doctor Who*, you have to be able to write, and write well. Obvious as that might sound, if your only experience of writing has been school essays, then it's very unlikely that you'll make the grade. The only fan ever to have had a script accepted, Andrew Smith, had a promising career in radio comedy before he submitted the idea for *Full Circle*.

If your range of interest in writing extends beyond *Doctor Who*, then you'll have a far better chance. That's not to say that a fan shouldn't try to send in ideas, but it'll reduce the workload on the production office staff and save you disappointment if you bear a few things in mind first. Your idea must be properly presented, it must be original, and it must be workable within the confines of television drama.

Frank Muir and Denis Norden, past masters of comedy scripting, once described the ultimate in difficult television scripts. An imaginary producer was asked to do a TV version of *Zulu*, the film which depicted a battle between British soldiers and thousands of Zulus. Within the cramped confines of a studio, this was clearly ridiculous, and the story was reduced to two soldiers in a tent, peering outside the tent exclaiming: "There's thousands of them out there!"

BUDGET

Thus, the main confining influence on television drama is budget. Several things within a production cost money: the number of characters, particularly speaking parts; the number of sets; outside filming, especially expensive at night, and special effects.

Doctor Who is limited to twenty percent exteriors, usually confined to a quarry, and only eight to ten sets ideally. Watching old stories, it's fun to see how these various elements balance each other. For instance, *Pyramids Of Mars*, with its large amount of outside filming, only has six speaking parts. Budget is split between stories across a season, so some stories can be more extravagant than others, usually those written by experienced authors.

So, starting out, your story ought to be as inexpensive to produce as possible. A few characters, eight sets or so, little or no outside filming, and no huge effects will mean that your script will stand a better chance.

Of course, some effects are vital for a good *Who* story, but the type of effect is important. A spacecraft landing is a lot easier to create with modelwork than the complex pup-

petry required in making a dragon rise from a lake.

There are other ways in which television limits the author. In the current political climate, a lack of violence is probably a good idea. Considering the Doctor is a pacifist, the show should be concerned with avoiding conflict, even though such conflict is what good drama is all about. Children must be able to watch *Doctor Who* so no bad language or explicit sex is allowed.

The next topic to consider is originality. For a new author, stories involving old monsters, companions, or villains are frowned upon, partly because it takes an experienced writer to do these creations justice, and partly because Andrew Cartmel, the current Script Editor, wants to keep such return visits thin on the ground. So no Daleks or Cybermen, please.

Also, is your plot original? It can't be a rehash of an old *Who* plot, or really any other story, despite the fact that the programme has often plundered other media for ideas. Your story must be something original, with a central idea so new and exciting that it will interest a casual viewer. If you're still nodding wisely at this point, you may be on to something.

PRESENTATION

So, how do you present this masterpiece? Well, you have to use the right format. Typing is essential handwritten submissions are returned unread. A TV script is written down the right hand side of the page, about 40 characters in, with direction as to the action a few spaces back from the left hand side. Examples can be found in Malcolm Hulke's authoritative *Writing For Television*, or the BBC's own yearly publication *Writing For The BBC*, the latter of which is available directly from the company. Both can be found in libraries. Submit a first episode at least, preferably with a synopsis of how the plot will continue.

Timing is important, one of many skills vital to the TV scripter. Your episode must be about twenty-five minutes long, and you have to be able to judge just how much material this represents. An 'establishing shot' to show the location of a building might take ten seconds, and a page of script average a minute, but the only way to be sure is to time the whole thing, reading it out and guessing on action time.

With the actual story, Plotting, Dialogue and Characterisation, in that order, are the three most vital elements. A perfect plot, where twists and turns seem obvious only after they happen, and all plot threads are resolved, will allow almost any other flaw in a script to go unpunished. The dialogue has to be memorable, original, and powerful. Every character, no matter how insignificant, must seem real and interesting.

A word about naming: many new writers take their character names from old stories or obvious sources. Invent original names and you'll avoid this basic mark of the amateur.

So, if the above made sense, all you need is determination and lots of luck. Who knows, maybe if you've got a genuine interest in all forms of writing, you'll be the next Chris Boucher or Philip Martin, and have your name up on the credits. ◆

PHOTO OFFER 12

Paradise Towers

261. The Doctor and Melanie looking out of the TARDIS
262. The Doctor leaning on the TARDIS console, Melanie in the background
263. The Doctor and Melanie examining the rubbish outside the TARDIS
264. The Chief Caretaker (portrait)
265. The Doctor being strangled by the cleaner robot
266. Tilda and Tabby (portrait)
267. Tilda and Tabby threatening Melanie with a toasting fork
268. Maddy and the Chief Caretaker
269. Maddy (portrait)
270. Melanie sitting on box of explosives

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Delta and The Bannermen

271. The Doctor wearing yellowcoat and hat in front of the TARDIS (publicity)
272. Ray on motorbike
273. Ray and the Doctor on motorbike
274. Gavrok holding gun
275. Delta poised to fire gun
276. Melanie in straw hat (publicity)
277. Goronwy and Weismuller in yellowcoats (publicity)
278. The Doctor and Melanie on motorcycle and sidecar (publicity)
279. The Doctor and Melanie by 'Shangri-La' sign (publicity)

Dragonfire

The Doctor inside the TARDIS frowning at the controls
281. The Doctor and Melanie at the control console
282. The Doctor hanging over the precipice by his umbrella
283. Two of the alien creatures in the cafe
284. Melanie and Ace by the ice-cliff
285. The Doctor trying to rescue the trapped Glitz from fallen rocks
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285. Melanie sitting beside the ice-cliff
288. The Dragon holding the little girl Stellar
289. Ace and the Doctor inside the TARDIS
290. Ace (portrait)

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Travelling Companions

Polly was blonde, beautiful – and bored. The chance to stow away on the TARDIS in search of excitement and adventure was too great to resist, as Richard Marson reports.

Polly was one of the *Doctor Who* stowaways – a companion who became part of the TARDIS crew through her own intervention and not through any invitation from the Doctor. This in itself says quite a lot about the essential characteristic of the girl who first became involved in the series as Professor Brett's secretary in *The War Machines*.

Polly was one of those people who seemed to have had it all since birth – a privileged, protective upbringing from a good, solid family. Her secretarial job was only a case of killing time until, as Polly saw it, greater adventures came her way, or as her family saw it, a suitable marriage would settle her future.

To sum matters up – Polly was blonde, beautiful but often bored. No longer a trendy teenager, she had lost that first buzz from living an up-to-the-minute social life in the London of the swinging Sixties. She still frequented nighclubs like the Inferno, and there's little doubt that she still bought her mini skirts from the King's Road, but life was no longer particularly exciting or interesting. When the affair of the WOTAN and the war machines exploded around her, Polly was almost pleased to be at the centre of something thrilling again.

Ostensibly, at least, Polly and Ben – (who stowed away with her), joined the TARDIS' travels on the pretext of returning the Doctor's door key, but it's extremely likely that she was more than prepared for the surprise which lay in store. She had met Ben, who was very much her protector and potential boyfriend over the next year, in the Inferno and it was a case of opposites attracting each other. The differences between them spilled into plenty of disagreements in their travels together, but there was underneath an ever growing closeness that suggests they stayed together after they left the Doctor's side.

Polly was a screamer, but with a difference. Her background had left her better prepared to deal with point-to-points and charity balls rather than encountering perils in deep space or back in time, but, though she did scream a lot on meeting them, she was by no means a coward. She had the social confidence and charm that came with her background, and she easily made friends with Kirsty in *The Highlanders*, despite the great differences between the two girls.

In the same adventure, she showed her resourcefulness and stamina, qualities that were to prove very valuable in subsequent adventures, too. In *The Power of the Daleks*, she had to cope with a dramatically different Doctor – and even, for a while, with the possibility that this wasn't the Doctor at all, but some ghastly foe in disguise.

As far as the Time Lord was concerned, she was attached to both incarnations, the first because he made her feel protective and she knew she could charm her way around him, the second because he was unpredictable and fun and she could never tell what he was going to do next.

It's unlikely that Polly ever intended to carry on travelling with the Doctor for long. She was not the kind of girl who would find her travelling as scientifically fascinating as someone like Sarah, or as historically interesting as Barbara did. It was a great piece of luck that *The Faceless Ones* saw the Doctor landing the TARDIS back in the England of 1966, on the very same day that she had first left This was the obvious time to say goodbye and take up where she had left off, wiser, if not older!

The actress who played the part – Anneke Wills – was typical of many attractive but not especially talented 'dolly bird' types that were around in British television during the mid-Sixties. She played the part well and she lent the series some much needed glamour.

Polly's character was so well established by her second story that she was able to fulfil the typical role of the companion in subsequent scripts, without coming across as a personality once alive and now divested of interest through poor writing.

She had the contemporary appeal that the producers wanted, but, like all things fashionable, her vogue was not to last long and Anneke Wills' prima donna-style behaviour, off and on the set, sealed her fate with the programme. Afterwards, she had another shot at the big time in the ITV detective show *The Strange Report*, and was afterwards seen no more.

Watching a favourite series looking distinctly tired isn't much fun. But for once I'm afraid I had to agree with Fleet Street's opinion when it came to reviewing this second story. Sylvester McCoy is still performing well, but this time he was virtually carrying the series, and it was a shame to see Bonnie Langford return to her theatrical performances, so that she could offer him little credible back-up.

Actually, watching *Paradise Towers* made me rather angry – for several reasons. The first concerned the script. From what I could gather, this was going to be original, fresh, funny and suspenseful. In retrospect, I believe it was none of these. This was a great disappointment, especially as I had greatly enjoyed Stephen Wyatt's other recent BBC project, *Claws*, and as I gather he is likely to be writing for the programme again.

To begin with, I found the basic plot repetitive and tedious – there was far too much wandering around drab corridors and 'set pieces', such as the Doctor outwitting his guards, failed to convince despite McCoy's deft performance. The central villain was completely run-of-the-mill, and the explanations of why the Great Architect hated the occupants so much were hurried and lacking in clarity.

Other explanations were threadbare, too – why the Great Architect had been imprisoned in the basement and not exiled or killed, and just who the people living in the Towers were, and where they came from – and indeed, what on Earth they lived on!

Further criticisms of the plot have also to involve the lacklustre production. For a script that specified the cleaning machines to be the principal 'frightener' of the story, it was sad that their realisation was so poor. These lumbering machines carried no threat – they were too slow and looked cheap. In fact, they rather resembled The War Machines from the William Hartnell adventure of the same name, screened over 20 years ago! So much for progress . . .

PREDICTABLE

The best parts of Wyatt's script were the Kangs (though their sub-*Clockwork Orange* dialogue did tend to grate after a bit) and the hapless Pex, though if ever a self-sacrifice was

more predictable, I'd like to know about it.

Predictability was the main script fault; there were few surprises, everything just seemed to plod on. The Kangs' childlike shifts of mood between being hostile and being friendly could have been alarming, but instead they just came across as rather harmless and backward young women.

Similarly, Tilda and Tabby could have been two terrifying old hags, but the actresses involved played these parts just as if Mel was Gretel in a fairytale gingerbread house. They were both much too genteel and frail-looking.

Indeed, where the performances and visuals could have turned the rather weak storyline into something more palatable, they consistently failed. In last month's **Doctor Who Magazine**, director Nick Mallett goes on record in saying that he believes he is an actor's director. This is surely no reason for the camerawork to be so dull, the lighting to return to artificially high levels and for the visiting actors to be encouraged to go so soaringly over the top.

Interestingly it was the older, 'bigger' names that did this, rather than the younger cast members. As I mentioned before, Brenda Bruce and Elizabeth Spriggs gave us a hackneyed combination job of all the wickedest of witches you've ever seen, though quite why Mel was a) so gullible as to be taken in by their lip-smacking *double entendres* and b) why she didn't use some of her fêted physical fitness to thump them both and run, I just don't know.

OVER-ACTED

Richard Briers and Clive Merrison enjoyed their 'baddie' roles, too – and that fact was far too evident. To see an actor having a good time with a part rather spoils the illusion, and this company were all having a ball out-acting each other. Briers' 'possessed' performance in episode four was frankly embarrassing, while the only performers clearly not having a good time were the extras, who, when wheeled out unexplained looked as bewildered and bored as they no doubt felt.

The exception to this was the Kangs. Julie Brennon, Annabel Yuresha and the colour-clashing tribes acted intelligently and pleasingly, their movement was good and they were just let down by those cheap wigs. Howard Cooke's Pex was a nice piece of work, too, allowing the obvious points the writer was making to come through unforced.

However, the costumes were as over-the-top as the acting, though maybe they just acted as a reflection. I found something particularly offensive in Briers' grotesque, sub-Hitler get-up, and the rest of the costumes seemed designed to point out the basic unreality of the piece (again the Rezzies were the worst example of this). And poor old Mel's polka dots clashed so much they brought back happy memories of Jo Grant.

All in all, I've given a very opinionated and personal view of this adventure and for this I don't apologise. This was the first *Doctor Who* adventure in years that has had me waiting impatiently for it to end, and irritated while it was on. I've no doubt that many loved the camp comedy of this adventure, and I'm equally in no doubt that they will write in to the magazine in force to defend the story. The **Doctor Who Magazine** isn't, fortunately, subject to censorship and I must stick by my opinions, and by the hope that what comes next will be more to my liking.

Richard Marson

INTERVIEW

PETER GRIMWADE

Peter Grimwade is a man of many talents. As writer and director, he has contributed some of the best and most significant stories of recent years before departing from the show in 1983 amid 'creative differences'. Some time ago, Peter spoke to Richard Marson at his London home. . .

Peter Grimwade's manner is very intense, challenging though polite and he has the easy cynicism of many television people. He first spoke to **Doctor Who Magazine** after directing *Full Circle* and *Logopolis*. We started this interview by talking about the genesis of *Time-Flight*, his first script for the show.

"It started as a Tom Baker story, before I was involved as a director. I'd resigned from BBC staff and I think this was my first year out in the cold, trying to set up jobs as a writer. I think I threw in a couple of ideas to *Who*, because they were looking for new writers and it was Chris Bidmead who rang me up and said, 'Come and have a talk.'

"The idea was more or less what was eventually done, and Chris liked it. We talked about it on the tube – he had to go down to Heathrow, to pick something up, I think – and we actually wandered up to the Concorde check-in. Chris was paying the fares, so that was okay – actually, I preferred this to an office!

"We then went back on the tube, and he said, 'Okay then, let's go to the next stage and have a scene breakdown, which I did and they said, 'Yes, we'll go on with this one.' Then I was asked to direct, which meant the writing had a long pause.

"The Master wasn't in at first – the baddie was a rogue spirit of the Xeraphin, or someone who had taken the race over, creating this kind of monstrous character who had manipulated the race. I thought it was quite nice to have the Heathrow element and bring it down into the real world and real technology – and also to contrast the kind of creaky, parochial TARDIS with the supersonic, ace technology Concorde. I suppose I wanted a free flight on Concorde too!

"Quite early on, we obviously had to clear everything with British Airways. In fact, if they'd said no, we'd have just tried other airlines, who would probably have given us a lot of freebies because of the great advertising we'd be giving them, but with B.A. – not a bit of it! They were very lordly about being 'associated with our project'.

"I eventually did quite a lot of research – I did a training session

with one of the chief captains and I spent a day with a crew, talking through the technical aspects of the script because they were going on a simulator course. We had dinner the night before and I got up with them at the crack of dawn, did the whole training session with them and picked up quite a lot of good jargon.

"At the end of the session they ended up with twenty minutes of simulator time left and the captain said, 'Right, in you get – you can take it off! It was a really strange sensation – very exciting, and I think I nearly took us into the grass!

"With the Plasmatons, I did a bit of reading and came up with the basic idea from I don't know where. I don't know how much Ron Jones understood what I was trying to do with that whole story, and I don't think it all worked.

"People say, 'Oh, if we'd had some more money,' but I think if you have the perception, if you have the will, that's the answer. You can get certain effects very easily, and certain effects very movingly. There was intended to be a very strong supernatural element to that – there was an attempt to show that there are worlds within worlds and that there were forces working in different areas in different kinds of ways. When you had one dimension impingeing upon another there was an atmosphere of fear and tension – of something unearthly happening, of something breaking through.

"There was a climactic moment I wrote, where the whole of Heathrow had been created in their minds. This kind of thing can happen – in hysteria and in trances, it happens to people in emotional extremity. I was actually basing that on fact.

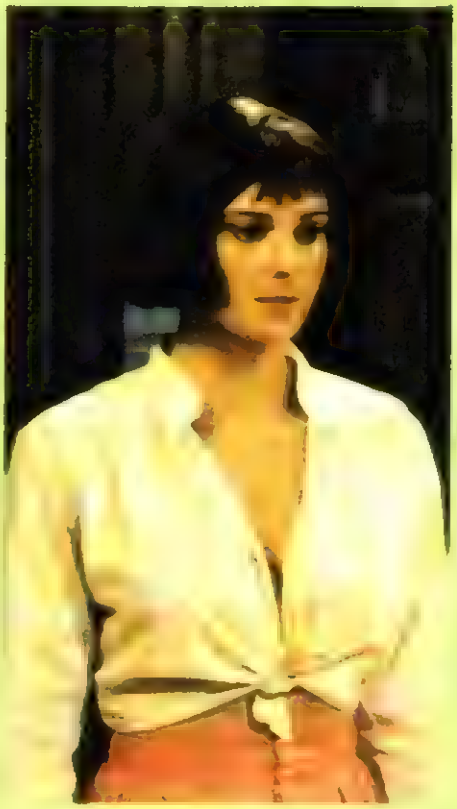
"When this happened in *Time-Flight*, the idea was to have one area of reality literally peeling back and dissolving, so that you're not faced with nothing, but another version of reality. And, after all, who is to say what is the real world? This was meant to be a traumatic moment and that can be done very easily and very cheaply.

"The build to that – the fear, the panic – should be very, very great. You must feel that the whole structure of the Universe is breaking. It's down to the way the scene is handled and what happened was that one minute they were one place and the next, in another. As a director, I'd have expected a build in terms of music, special sound, wind – but losing that was nothing to do with money.

"Another example was when Nyssa and Tegan were being drawn to the centre of the Nucleus. They have hallucinations, which is the enemy fighting them, if you like, trying to hold them back. It was John's idea to bring in Adric, which I thought was absolutely terrific – meaning the girls would have to admit that this was a hallucination and kill him.

"I think one should be able to direct one's work much more."

"But the idea as a whole was of a quest, a progression – being forced on and on and being unable to turn back. It's almost like the Pilgrim's Progress. It's going towards a change of consciousness, apart from anything else, and it was meant to be uplifting – a good ▶



spiritual power drawing these people to the centre of itself, as a result of which they could then take action to free the Doctor. It actually happened as a sort of wander through Studio Four.

"I think one should be able to direct one's work much more. When a writer writes, he is actually directing, too. I used to think it was better to have a director come in to a writer's script, because that way one got such a lot of plusses in the form of extra ideas, but I've not found that lately."

Very quickly after completing *Time-Flight*, Grimwade received the commission to script *Mawdryn Undead*: "That did have a more visible beginning, in that it was based on the myth of the Flying Dutchman and it was sort of stimulated by the English National Opera's production.

"It was partly the idea of never being able to escape life and consciousness, which is quite a common theme. For instance, it occurs in Wagner's work, which dominates my imagination a great deal. So I felt there was something I wanted to say there, about the idea of the Dutchman in space.

"Then I brought in other elements, like using a past companion, which was very much my idea. I originally thought I'd go right back to the beginning and have Ian, the

teacher, and I was quite pleased with the structure of that. The moment I thought about bringing a companion back from the past, I thought about Ian, which gave me a school and then I sort of got the feel of that dreadful kind of minor public school, and I characterised the setting and this boy, so that when Turlough came along I said he'd have to be at the school.

"He was based on the original boy's character and I thought that gave it an extra dimension. I remember saying, 'How the hell is he there?' and they said, 'That's not your problem,' but of course, in the end it was!

"There was a follow-up to that school. I had dinner with a friend I was at school with, who's now working in the theatre and he said, 'Oh, I saw something of yours the other day,' and it was *Mawdryn*. He said, 'I didn't see your name on it but I knew it was by you, because I recognised the school!'

"I saw the two different time scales in my mind as a very straightforward pattern. Once you can see what the idea is, it's very simple. I wanted it to be reasonably close to the present day – I started off by having the time jump several hundred years and separating the Doctor, Nyssa and Tegan very dangerously and disastrously by this gap, presenting all sorts of problems of how to communicate.

"Then, in discussions with Eric, and as we were bringing in the Brigadier, we saw it was all getting very complicated. The alternative was to make it very recent, thereby the Brigadier in two aspects could bridge the gap. That gave you the drama of the event which would be tearing at him, and which gave you a very strange Brigadier the second time around. I was very pleased with that.

"I know all the fans wrote in about the dates, but I'm not a fan, so I don't know these things and I wasn't corrected by somebody saying to me, 'Oh you can't do that because – ' I simply wanted something to anchor the date to, and the jubilee was just right."

"In *Doctor Who* now, there's far too much padding and probably there always was."

Did Peter know that actor Mark Strickson had named this serial as his favourite? "Yes, he always said he liked it, and I was glad about that. But he didn't last, because there was nothing in it to keep him. *Doctor Who* isn't about prancing about in shorts, it's got to come out of hard character and I think I can be as much to blame as anybody on that front.

"Kids nowadays receive information at a vast rate of knots – they're very sophisticated – so you cannot afford to waste a syllable on words. In *Doctor Who* now, there's far too much padding, and probably there always was but you've got to go faster, cut things up more quickly. It's the receiving of images.

"If you're working faster, you can actually get more material over as well. You don't have to have people saying, 'Shall we do this and shall we do that?' and waffling on like an episode of *The Archers*. You've got to go 'Bang! Bang! Bang!'

"It's to do with the interpretation, as well. The Matron in *Mawdryn* wasn't written to be cosy and nice, she was written as a kind of amalgam of those you have known and 'loved' and she was meant to be an absolute harridan. In the book she is.

"Now it wasn't deliberately done to make it anodyne but I think it was symptomatic that people don't like going for hard, realistic character. They say, 'Oh, it's only Peter sending somebody up,' and in a way that's true, but it's going for the fact that frustrated, middle-aged spinsters turn up in boys' boarding schools being absolutely disgusting and horrible and bitchy. That's the way it is – that woman would have been vile, especially to someone like Turlough.

"On the other hand, Stephen Garlick as Ibbotson was a very good piece of casting. Valentine Dyall's Black Guardian was part of my brief

and that first scene was written in to get the Turlough link. I wasn't very happy with the way it was done, though – it was meant to be an out-of-body experience, going into a form of experience which millions have encountered. Instead, we got the *Jackanory* title sequence!

"That kind of thing really gives me nervous despair – I am constantly but constantly amazed that while you get immense technical ability across the board in television, you still get an amazing lack of insight and imagination like that.

"I think the background could have been much hazier at that point. You have to get the feeling of the astral plane where Turlough was at that moment.

He had broken through to another dimension! He was out of himself – I just felt it should have been a heightened moment, and instead it was just a kind of *Top Of The Pops* moment."

Grimwade admitted that having directed the actors, it was easier to write for them: "Oh yes, it's easier on the whole but I was accused every time I wrote a script of writing for Tom Baker.

"It's true – not that I consciously wrote for Tom Baker, but more that I was desperately trying to use this other-wordly aspect of the Doctor, the fact the Doctor is a man apart. Not a public schoolboy. Someone who is tortured by the knowledge that he has and his feelings about and sufferings for the Universe. Someone with immense humanity, but not a human.

"The problem now is the vocabulary of the programme is derived from fandom, and there's an incestuous obsession with the programme's own identity, which is just nonsensical."

"As a writer, I think location is a very strong influence."

Planet of Fire was Grimwade's third and last script for the show and it had a very heavy brief – introducing Peri, writing out Turlough and Kamelion, using the Master and using Lanzarote in two elements: "The brief not only came before the story, the brief was the story! I was given the director's holiday snaps to look at, which brings up an interesting aspect about locations.

"As a writer, I think location is a very strong influence. So as far as I was concerned, Lanzarote was a studio – I had pictures to work on, just as a designer might give me a drawing of a set. It was writing against a background of clinker and dust, which had no reality for me at all.

"Had I gone to Lanzarote, the story would have been utterly different – there are no two ways about it, something would have come out of that and it would probably have given me a much better story. I also think if you're using a location twice – for Sarn and Lanzarote – you've got to deliberately show the conflicting aspects.

"As part of my research, I turned Lanzarote into a Greek island which I gave a fictional name – the island of Aeschyllos. But it had to be Lanzarote, because of deals with the Tourist Board and travel agents and that sort of thing.

"In terms of the history, which I'd worked out in terms of trade routes, it makes a nonsense of having the Greek ship that supposedly sunk there and was the wreck on which ▶

Peri's stepfather is working. The first draft I did, I made Peri a bit wimpish and vague and Eric said, 'This is dreadful. I want her hard and gutsy,' and I went away and really re-thought it.

"I came back with a much harder character and they actually used her opening scene as the audition piece, which was quite pleasing. I felt I'd cracked it. Then this and other areas were shortened and rewritten to accomodate different aspects of the location, because they'd found bits of Lanzarote that they liked.

"Other bits went, too – there was one bit where Peri said something like, 'This place is the plug-hole of Western civilisation.' Then, of course, we had the Lanzarote people saying, 'We don't want you saying things like that about our island.'

"Writing for the Americans wasn't easy either – you kind of resort to cliché and you try to listen to a kind of re-run of American voices in your head. You write from television experience and the danger with that is that far too much television is just a sort of mirror of a mirror of a mirror. You end up with *Dallas*. The strength of *Who* has been its central charcter and identity and you start tinkering with that at your peril. A writer must write about what he knows."

"I find it virtually impossible to write about aliens."

What about writing out Turlough? "That was something that had come to me in embryo when I'd written *Mawdryn*, because I had, for my own peace of mind, to give myself a reason for Turlough to be there in the first place, so I just built on that. Incidentally, I've always had a sneaking suspicion that the best lawyers are actually aliens in exile! But I find it virtually impossible to write about aliens – I spend a lot of time doing it, I know, but in terms of creating an alien culture, I find it an empty exercise.

"I like to base what I write on a truth that I know. I'm interested in the extremities people go to with their feelings about religion and ideology but in *Planet of Fire*, I came up against the front office again. Eric didn't want me to turn the religious situation of Sarn into too strong an issue.

"You just have to look around you at what the Ayatollah and the Irish are doing, and there's a great shying away in many areas from confronting a mystical experience. I think that's partly where the programme has gone wrong in my view – I do think that there's a lot of very deep experiences that the programme has touched on in an oblique way in the past and it's not happening now.

"Working for Eric Saward, I'd sum him up by saying he was a very sweet man who didn't want to tread on anybody's toes and I think an artist has to be able to tread on toes. The moment you shy away from confronting experiences, I think you've lost.

"Something that was and should be sacred to the Doctor was his absolute, total non-violence."

"You also go down wrong roads. By having black and white goodies and baddies, as opposed to forces for good and evil within the psyche, you find yourself turning to an empty kind of style which is in fact deeply corruptive. I found some of the violence I saw under Saward's later influence very, very disturbing.

"I'm not one to side with Whitehouse at all, but the Colin Baker Doctor's delight in violence was, I thought, unbelievably horrible. [The incident cited was the moment in *Revelation of the Daleks* when Davros' hand was blown off and the Doctor later made a pun: 'No 'arm' in trying'.] I find that kind of flip, glib attitude to violence profoundly immoral.

"Something that was and should be sacred to the Doctor was his absolute, total non-violence. It was fun and it was something that one could take a great deal of childlike pleasure in and I think it has lost that element."

If you think Peter Grimwade sounds slightly embittered about *Doctor Who*, then you're not far wrong. He fell out with the show's team, both over his script for *Planet of Fire* and about his proposed directing of what later became *Resurrection of the Daleks*: "It was a silly, childish row which I won't go into. Parts of it I put into my TVS play which goes behind the scenes on the making of a long-running science fiction series [*The Come-Uppance of Captain Katt*].

"I always found the obsessive fan level rather daunting. I think the show is fine, can be lovely but if you want music and drama, there's so much else on offer that is so much better. But all the same, I can't say how upset I was when the show was cancelled and then messed around by Michael Grade.

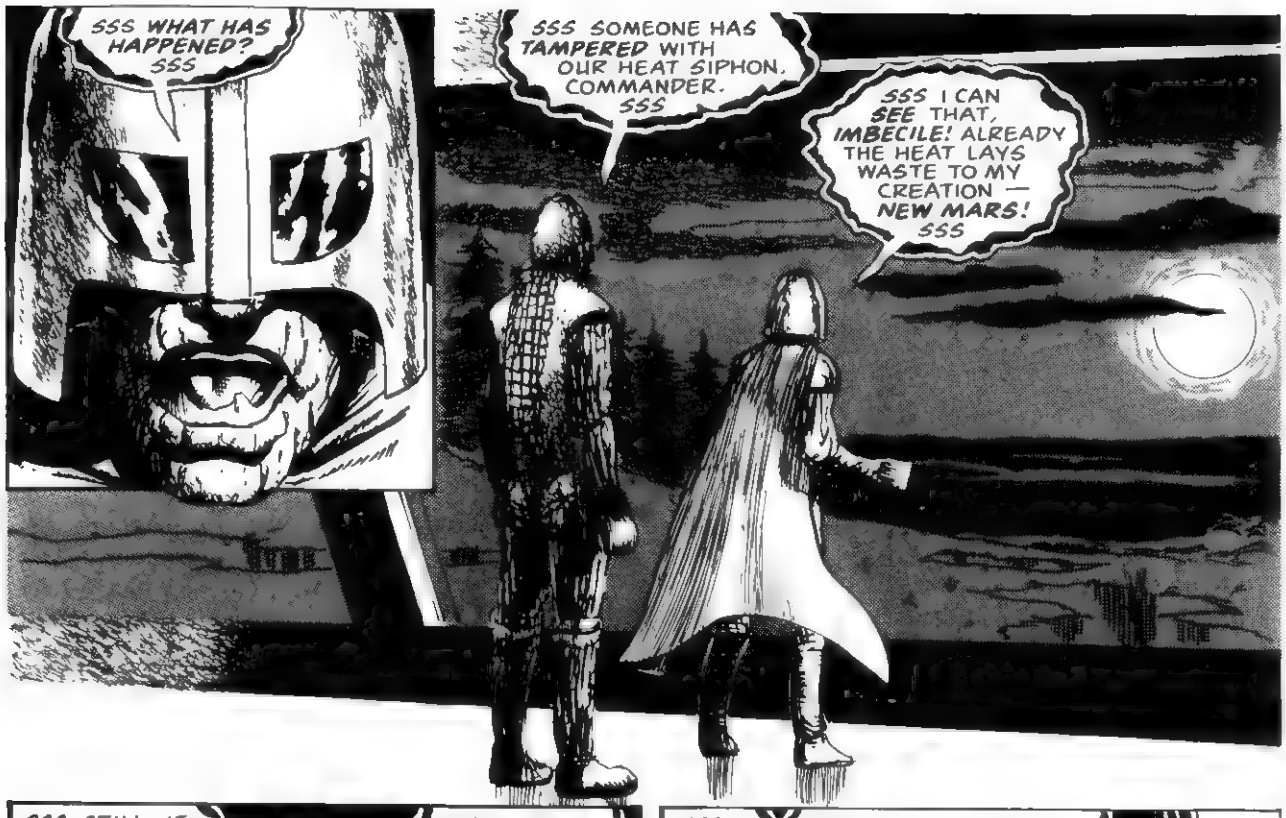
"I hated the Colin Baker series, but in a format like *Doctor Who*, there is always room for it to change and get better, which indeed it must, if it is to survive. To have a confrontation of physical energy is an easy way out of a script – there has to be more inventiveness."

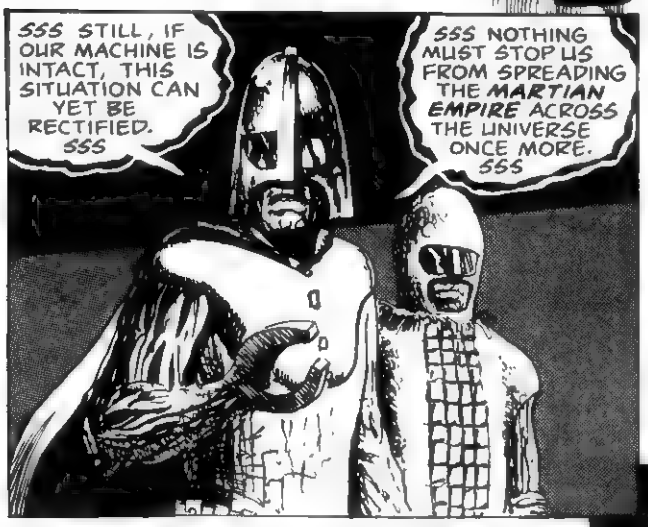
Peter Grimwade is now a freelancer, though his name hasn't been seen on the credits of many television productions over the last couple of years. His latest work has been a children's novel, which has followed on from his *Doctor Who* novelisations, which he says were the best thing about his creative involvement with the world of *Doctor Who*. Those who have seen his work as a director or enjoyed some of the intriguing characters he brought to life might well take issue with him on that point. . .

With thanks to Peter Grimwade for talking so frankly and at such length.

SHEEAAAAH!
ONCE IT WAS A PARADISE, A SUN-DRENCHED PLEASURE PLANET OPEN TO HOLIDAY-MAKERS THROUGHOUT THE GALAXY.
THEN IT BECAME A SNOW-BOUND HELL, PARADISE ONLY TO THE ICE WARRIORS WHO HAD MADE IT THAT WAY.
a COLD DAY in HELL!
EPISODE FOUR
SIMON FURMAN SCRIPT • JOHN RIDGWAY PENCILS • TIM PERKINS INKS • ZED LETTERS • SHEILA CRANNA EDITOR
NOW, FOR A-LUX, A NEW DAY HAS DAWNED!
SSS THE HEAT — BURNING! SSS
WHAT... WHAT'S HAPPENING TO THEM, OLLA?
CAN'T YOU FEEL IT?
THE WEATHER – IT'S CHANGED! IT'S HOT, KORR, HOT! THE ICE WARRIORS CAN'T STAND IT. THEY'RE DYING!
THEN HE DID IT — FROBISHER DID IT...

"...HE'S DESTROYED THE ICE WARRIORS' MACHINERY!"
THERE – MUCH TIDIER THAT WAY, DON'T YOU THINK SO, FROBISHER?
AND YOU WERE GOING TO BLOW IT UP!
OKAY, OKAY, DOC, I GET THE MESSAGE!
SUCH A CRUDE WAY TO GO ABOUT IT. YOU'D ONLY HAVE DESTROYED A-LUX'S WEATHER CONTROL SYSTEM AS WELL.
DOC...
THEN WHERE WOULD YOU HAVE BEEN..?
BY SIMPLY REVERSING THE POLARITY OF THE NEUTRON FLOW, I'VE TURNED THE ICE WARRIORS' HEAT SIPHON INTO A HEAT GENERATOR!
C'MON, ROSS – WE'VE GOT WORK TO DO. I IMAGINE THAT, BY NOW, THERE'LL BE QUITE A FEW ICE WARRIORS WITH A BAD CASE OF SUNSTROKE...
...AND I DON'T THINK THEIR COMMANDER, ARRYX, IS GOING TO TAKE IT LYING DOWN!


SSS WHAT HAS HAPPENED? SSS
SSS SOMEONE HAS TAMPERED WITH OUR HEAT SIPHON, COMMANDER. SSS
SSS I CAN SEE THAT, IMBECILE! ALREADY THE HEAT LAYS WASTE TO MY CREATION — NEW MARS! SSS


SSS STILL, IF OUR MACHINE IS INTACT, THIS SITUATION CAN YET BE RECTIFIED. SSS
SSS NOTHING MUST STOP US FROM SPREADING THE MARTIAN EMPIRE ACROSS THE UNIVERSE ONCE MORE. SSS

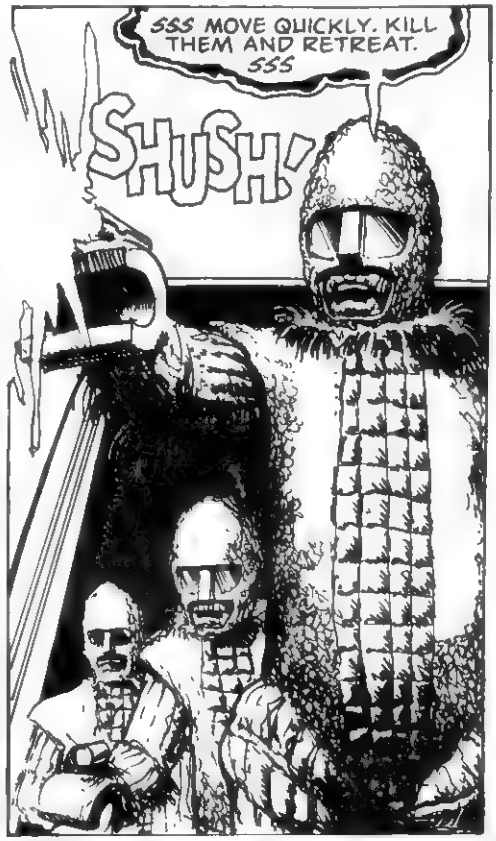
SSS JUXEL? SSS
SSS C-COMMANDER — ALIENS... ATTACKING THE COMPLEX. TOO - TOO HOT TO FIGHT. SSS

SSS CURSES! IF THEY BREAK IN HERE, THE CLIMATE CONTROL WILL COLLAPSE. WE'LL ALL PERISH! SSS
SSS NO! I HAVE NOT COME THIS FAR, ONLY TO FAIL! SSS

SSS JUXEL — HOLD THE ALIENS OFF FOR AS LONG AS YOU CAN. KABRE, COME WITH ME. SSS

MEANWHILE, OUTSIDE...
DESTROY THEM!
SHOW THEM THE SAME QUALITY OF MERCY THEY SHOWED US!

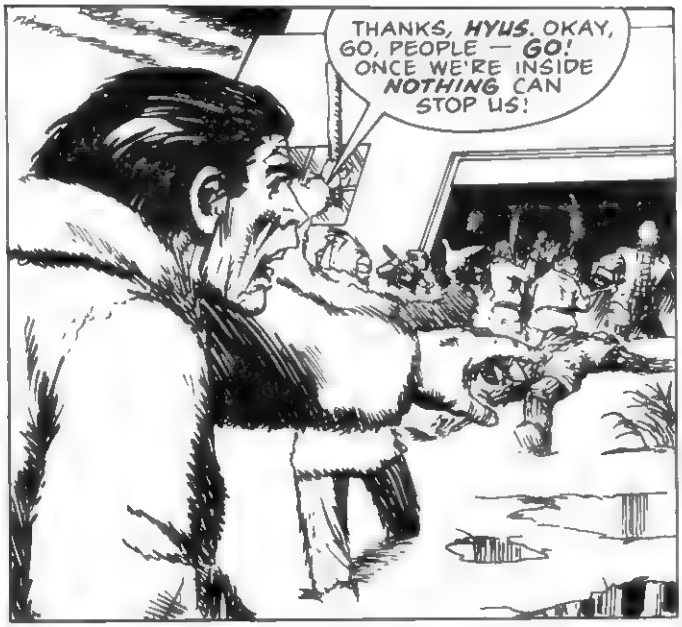
YES. YOUR LOT SLAUGHTERED DEFENCELESS HOLIDAYMAKERS. HUMAN, ALIEN...
KRAK!
YOU DIDN'T CARE!
BUT SOME OF US ESCAPED — SURVIVED! NOW IT'S YOUR TURN TO... UH-OH!

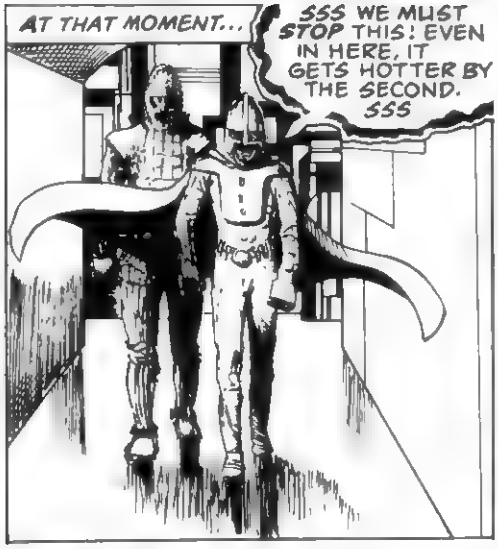

SSS MOVE QUICKLY. KILL THEM AND RETREAT. SSS
SHUSH!

SHAAAA
AARRRR!
UNHH!

NUURH – ! MY... MY HEAD, THAT NOISE!
SSS NOW, ALIEN, DIE —

GHAAK!
SHUK


THANKS, HYUS. OKAY, GO, PEOPLE — GO! ONCE WE'RE INSIDE NOTHING CAN STOP US!


AT THAT MOMENT...
SSS WE MUST STOP THIS! EVEN IN HERE, IT GETS HOTTER BY THE SECOND. SSS

AND IT'S ABOUT TO GET A LOT HOTTER, ARRYX!
SSS ROSS SSS

ACK!
FZZ!

SSS SURGICAL LASER, ROSS..? FASCINATING. SSS
SSS COULD IT BE YOU'RE NOT THE CRAVEN FOOL I TOOK YOU FOR? SSS

SSS COULD YOU BE THE ONE THAT TAMPERED WITH THE SIPHON? SSS

NO. ACTUALLY THAT WAS ME.
SSS DOCTOR! SSS

SSS BUT — YOU WERE DEAD. ROSS SWORE...
...AH, I SEE. ROSS WAS IN LEAGUE WITH YOU. HE LIED TO ME AND THEN —

OH REALLY! YOU MARTIANS ARE A PARANOID BUNCH, AREN'T YOU?
ROSS CHOSE TO HAVE FIRST CRACK AT YOU. AN ATTEMPT TO BALANCE THE SCALES, I IMAGINE...

SO IT FALLS TO ME. I DON'T SUPPOSE YOU'D CONSIDER SURRENDERING?

NO? AH, WELL —
YOU KNOW, ARRYX, DESPITE ALL YOUR EFFORTS, IT'S FINALLY A NICE DAY OUT THERE!

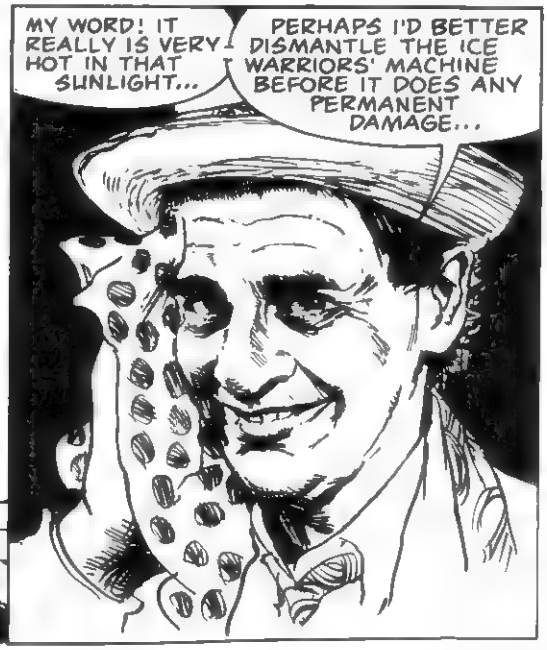
SEEMS A SHAME TO HAVE THE WINDOW SHUT...
SSS WHAT? AAAAAAH!

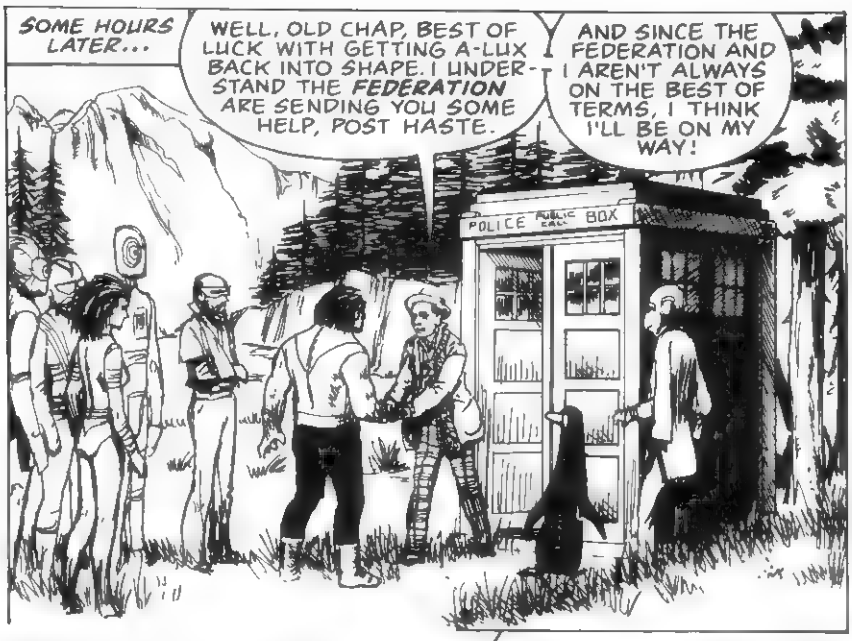
SSS NO — NO! I'M BURNING... BURNING!
SSS IF-IF I SSS DIE, DOC-TOR... SSS

... YOU WILL DIE... SSS

... WITH ME

NOT GOOD ENOUGH, ARRYX. YOU ALMOST SUCCEEDED IN WIPING OUT THE INHABITANTS OF AN ENTIRE WORLD.
BUT IN THE END, YOU COULDN'T STAND THE HEAT!


MY WORD! IT REALLY IS VERY HOT IN THAT SUNLIGHT...
PERHAPS I'D BETTER DISMANTLE THE ICE WARRIORS' MACHINE BEFORE IT DOES ANY PERMANENT DAMAGE...


SOME HOURS LATER...
WELL, OLD CHAP, BEST OF LUCK WITH GETTING A-LUX BACK INTO SHAPE. I UNDERSTAND THE FEDERATION ARE SENDING YOU SOME HELP, POST HASTE.
AND SINCE THE FEDERATION AND I AREN'T ALWAYS ON THE BEST OF TERMS, I THINK I'LL BE ON MY WAY!
POLICE BOX

COME ALONG, FROBISHER...
Errm... DOC —

I'M NOT COMING WITH YOU. I'M STAYING HERE.
WHAT?! WHY?

IT'S JUST THAT – WELL IT'S NOT SO MUCH FUN WITHOUT PERI AROUND AND, JUST LATELY, I'VE BEEN FEELING MORE OR LESS REDUNDANT.
YOU DON'T NEED ME, DOC...

BUT THESE PEOPLE DO —
THIS IS MY CHANCE!
I CAN HELP THEM REBUILD THEIR WORLD, THEIR LIVES. BOUNCING ROUND THE UNIVERSE IS KIND'A FUN, BUT...

...I CAN'T HELP YEARNING FOR A QUIET LIFE. I'M SORRY, DOC...
DON'T BE...
...YOUR HAPPINESS IS WHAT MATTERS. I RESPECT YOUR DECISION — BUT I'LL MISS YOU!
John Ridgway

DOCTOR, I HOPE YOU DON'T MIND ME ASKING, BUT I NEED TO GET BACK TO MY PEOPLE AND, WELL, IF YOU HAVE ROOM NOW...
Oh, OLLA. WELL, I Er... Oh, WHY NOT?

BYE, DOC...
VWOOP!
I'LL MISS YOU TOO!

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Nostalgia

This issue, we recall one of the most menacing and atmospheric stories of the Pertwee era . . .

the sea devils

It had been a chill, cloudless night. The Channel waters lapping around the SS Pevensey Castle **had seemed calm, but deep down through the blackness, somewhere on the seabed, something had been disturbed from its age-long sleep. Now the ship was under attack from this terrifying force.**

A radio operator was sending a frantic Mayday message to the onshore naval base, but even as he stammered through the static of the radio, he realised he was not alone. A reptilian hand reached forward and grasped the radio mike from him. He backed away in horror as the creature closed in on him. He covered his face and screamed . . .

One of our greatest fears is that of the unknown – and exploring the unknown is very much *Doctor Who*'s territory. Usually it's the frontiers of space and time that the Doctor crosses, but in the early 1970s when Jon Pertwee was playing the title role, the TARDIS had been grounded on Earth, and having already spent two years warding off alien invaders and averting home-grown horrors in a variety of locations, about the only unused setting was the ocean deep.

We know almost as little about what lurks beneath the sea as we do about deep space. Anything could be down there, lying dormant, ready to awake. This was the premise on which one of the most alarming *Doctor Who* stories was based.

'Well, there you are, Jo,' said the Doctor, indicating the gloomy castle rearing up before them on the shoreline. 'That's the Master's permanent residence from now on.' The familiar figures of the Doctor and Jo were sitting in a small motorboat, that was chugging into a bay under a bright, blue sky. A serene setting, but one belied by a harsh musical underscore, which conveyed to viewers a feeling of apprehension. Not only were we being prepared for an encounter with the Master, but something sinister connected with the sea.

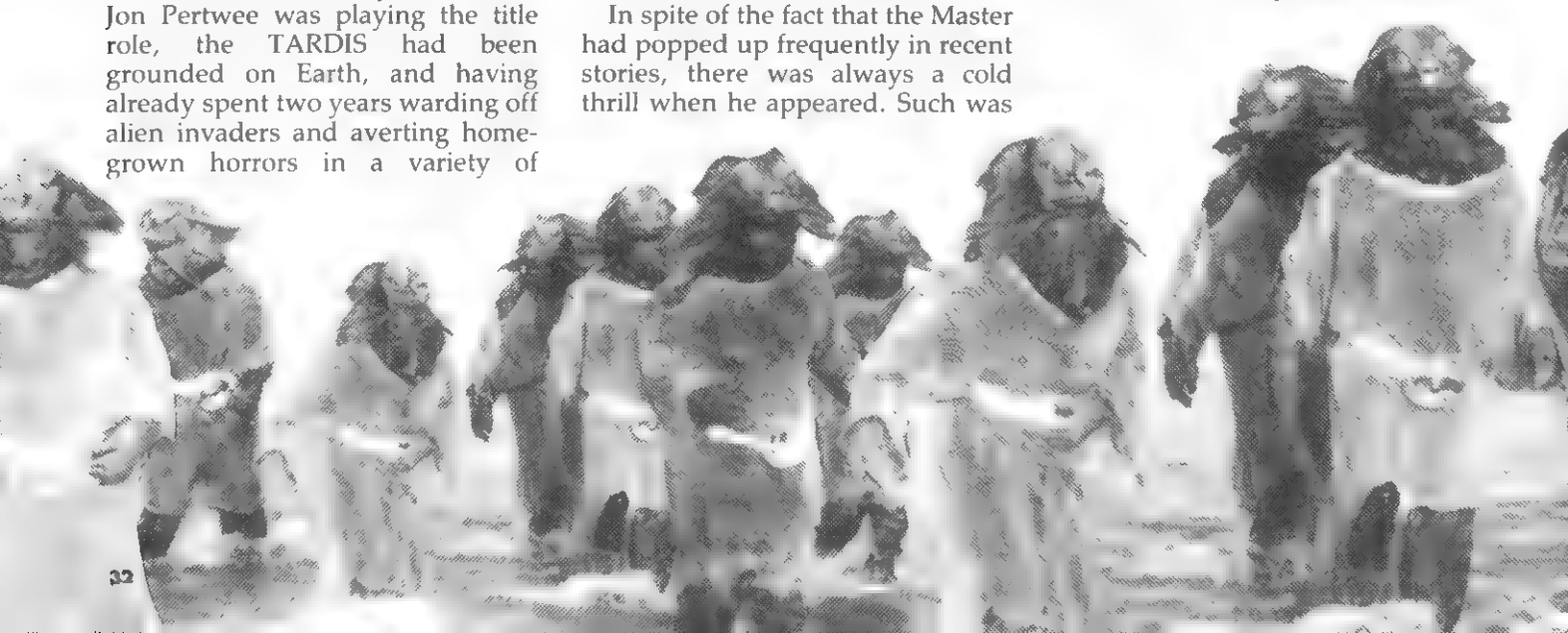
In spite of the fact that the Master had popped up frequently in recent stories, there was always a cold thrill when he appeared. Such was the integrity of Roger Delgado's portrayal, viewers could believe in him totally, no matter how ludicrous his schemes might appear on paper.

The Sea Devils began with the Doctor and Jo visiting the Master in prison and an apparent volte-face on the villain's part, who professed that imprisonment had given him time to reconsider his life and that he was turning over a new leaf.

What a disappointment! The Master repentant? Never! A story was soon to unfold that would present viewers with one of the best confrontations between the two Time Lord rivals.

SEA FORT

Naturally, the Master's charm and hypnotic gifts had enabled him to take over the prison chateau, and use it as a base for his latest schemes of world domination. His insatiable curiosity had led him to



investigate the recent spate of ship sinkings in the area and alerted him to their cause – deep below water – a cause which could help him in his schemes.

A similar curiosity on the Doctor's part had led him to investigate what appeared to be the focus of these sinkings – an ominous-looking fort out at sea. And it was in that dank and chilling structure that a Sea Devil made its first appearance and the story's most frightening events were staged, as you the readers remember only too well . . .

'The Doctor and Jo are trapped on a fort out at sea, their boat destroyed, being stalked by one of the monsters. There is no TARDIS – this scene goes back to basics – just the hunter and the hunted.

'The bit I'll always remember is when the Doctor and Jo are trapped in a room with the Sea Devil cutting a hole in the door – its hand gropes through to unlock it and get in – then thanks to a booby trap the good old Doctor rigs up, there's a flurry of sparks, a cry of pain, and it's been electrocuted. Marvellous stuff!

Edward Lardner,
Herne Bay, Kent.

'At that time it epitomised everything that was important to me, monsters and action. The most memorable part for me was in the sea fort, when we got our first glimpse of a Sea Devil's face in the shadows; that scared the life out of me.

'One of the monsters' most memorable features were the flashbulb guns which were so different from the average laser weapon and very easy to impersonate; you just held up your hands and made gun sounds.'

Gareth Preston,
Bradshaw, Bolton.

'Without doubt my most frightening experience ever in Doctor Who *was watching the scenes of the sea fort with the workmen on board and me waiting for something to happen. The sound effects during these moments were wonderful.'*

Jon Carr,
Louth, Lincolnshire.

The creatures themselves were a force to be reckoned with. As amphibians, they functioned perfectly on land, as well as in the sea. Their handguns could melt through any barrier and they could generate a forcefield sufficiently powerful to immobilise a submarine.

Despite their reptilian exterior, they were highly intelligent beings, capable of reasoned thinking and fairness, dignified and proud – but, like the best *Doctor Who* monsters, the Sea Devils were extremely ugly and violent.

'The Sea Devils were the fine point of the story. The masks and costumes were brilliant and, for a change, they were quite agile and athletic. One did a wonderful somersault when he was shot. It made a change from lumbering, sluggish monsters.'

Andrew Thompson,
Allestree, Derby.

'These monsters did look quite lifelike. I remember the shiny skin, gills, flat, flared noses and string vest clad bodies adding up to give a very good impression of what a fearsome, as yet undiscovered, sea monster could look like. Their great height and the gimmick of their heat-ray-projecting guns also added interest.'

Edward Lardner,
Herne Bay, Kent.

The Sea Devils showed Jon Pertwee at his heroic best – abseiling down a cliff, running across a minefield and exploring the ocean depths in a diving bell. He took part in a superbly choreographed swordfight with Delgado's Master, during the course of which he hurled insults at his opponent and paused to bite into a sandwich.

His arrogance was supreme when he brought his speedboat into the restricted waters of the Naval Base to examine one of the damaged lifeboats, and demanded, upon capture by a group of marines, to be taken to their commander – Captain Hart.

*'*The Sea Devils *was Jon Pertwee's Doctor in a single story. It couldn't have worked with any previous or*

future incarnation of the Doctor. We needed a hero. Can you imagine the first Doctor detonating mines with blasts of his sonic screwdriver? Or cruising the sea by hovercraft, boat and jetski? James Bond move over! The Doctor in these days was not a grumpy, unpredictable alien. He was a hero plain and simple. And how the viewers loved him for it!'

Jeremy Malcolm,
Guangzhon, China.

The co-operation of the Navy was a huge asset to the production. A few minutes of stock film footage could be used for establishing submarines diving and resurfacing, but, to be convincing, several scenes had to be shot on a real warship. One of the spookiest sequences involved the Doctor's descent in a diving bell to explore the seabed at the centre of the disturbances.

FIRST SIGHTING

Jo and Captain Hart waited anxiously on board the ship as the Doctor relayed messages back to them. When the bell reached the bottom, the Doctor peered out through a porthole into the murkiness beyond and a Sea Devil bobbed up suddenly and glared back at him. Contact was lost, and the marines immediately hauled the diving bell back on deck.

Jo watched with concern as Hart crossed over and looked up inside. When he returned, his expression was grave. Jo caught her breath and went to look for herself. As she crouched down, and peered up into the interior of the bell, the camera zoomed into her face and the theme music sting screeched into the end of the episode . . .

It was revealed the following week, that the capsule was empty – the Doctor had been abducted by the Sea Devils.

'That one where the monsters came out of the sea,' is an often heard reference to *The Sea Devils* and in particular to the one image which is firmly entrenched in the minds of even casual *Doctor Who* viewers.

'I have never forgotten the scene where the Sea Devils came out of the sea. It was so eerie, the costumes so well made, it has to be one of the finest moments of Doctor Who.'

Gareth Howard-Payne,
Swansea, W. Glamorgan.

***Clive Morton as Governor Trenchard and Roger Delgado as the Master in a scene from Episode 3 of* The Sea Devils.**

'That scene with the Sea Devils plodding slowly out of the ocean depths had me sweating. Sure, if creatures invade by land or air, we can see them and shoot them down. But the sea is our one weakness. These creatures could take over overnight without us noticing.'

Jeremy Malcolm,
Guangzhon, China.

'My earliest memory of Doctor Who *was of the creatures rising from the sea and the Doctor detonating mines with his sonic screwdriver. I was only five at the time and really had little idea what I was watching, but this scene has stuck in my mind ever since.'*

Peter Linford,
Cannock, Staffs.

'Doctor Who *never scared me the way it does most English from what I've heard. But the scene in which the fat guy sees the creature slowly turn its head towards him was chillingly done. The Sea Devils, however strong they were before man, were no match for the Navy. This story used stock footage like it had been specially filmed for the show!*

'The commander was superb and I was disappointed when I realised that he will probably never return. He led his men against an enemy and defeated them in the UNIT tradition of shooting them up the whole place.'

Bob Ropars,
Naperville, Illinois, USA.

Captain Hart was a surrogate Brigadier, supplying the levels of disbelief and pomposity familiar in UNIT's C-in-C with a similarly deadpan expression. His assistant, Jane Blythe, had a commanding presence on screen, but as a scripted character was provided with dialogue patronising to women, and indeed her first scene involved a lot of thigh-flashing. Other than Katy Manning, she was the only woman in the cast.

Jo Grant – decked out in a white trouser suit with incredible flares and hideous brown pockets – was her usual endearingly inept self, although a few points were gained in her favour, when her training in escapology was brought into use to rescue the Doctor from the prison chateau.

GULLIBLE

Two other important characters in the story were civil servants. The only comparison which could be drawn between the two is that they were staunchly patriotic. Trenchard, the governor of the Master's prison, was an essentially good man, but he was gullible and easily fell for the Master's tall stories about foreign saboteurs. But in the end, he showed that he was prepared 'to die for his country', when the Sea Devils stormed the chateau.

By complete contrast, Walker, sent by the Government to clear up the trouble at sea, was an utter coward – xenophobic, condescending and sexist. He was a thoroughly unpleasant man, whose gluttony was amusingly emphasised in one shot when he was devouring a pile of sandwiches and the camera zoomed in on his gaping maw.

After a huge amount of thrilling action at sea, under the sea and in the environs of the Naval Base, the six-episode story ended with the Sea Devils' underwater base blowing up. The Doctor and the Master were rescued from the sea by a hovercraft, and the Doctor finally believed he had his enemy in safekeeping. The evil Time Lord however, still had a few tricks up his sleeve.

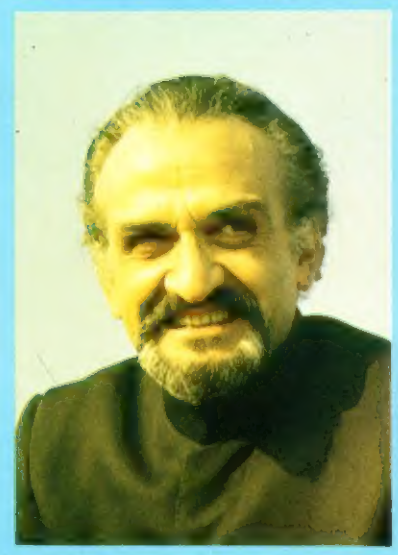
> *'The most memorable scene . . . was the last one; the Master had been captured but was supposedly taken ill in a hovercraft. Ambulancemen came to take him away on a stretcher, but it was not the Master under the sheet. It was a man wearing a mask of the Master's face who kept chanting, "I must obey."*
>
> *'Then the Doctor looked up and the real Master was in a window of a hovercraft and as it drew away, he waved at his foes and gave an enigmatic smile.'*
>
> *Huw M. Lewis,*
> *Cwmbran, Gwent.*

The Master had failed, but as ever seemed to glory in the destruction he had caused and the fact that he had once again evaded the Doctor and the armed forces. He would be back to fight another day . . .

And so ended one of the classic *Doctor Who* adventures from the Jon Pertwee era.

Patrick Mulkern

Jon Pertwee's Doctor found himself wrestling with his conscience once more in his encounter with the Sea Devils.



Roger Delgado as the Master

A Sea Devil looking suitably malevolent on location.

The Robots of Death **is the next story to feature in** ***Nostalgia.*** **Please send in your comments on your favourite moments: What frightened you? What thrilled you? Which stories do you think should be featured in** ***Nostalgia?*** **Please write to Nostalgia, The Doctor Who Magazine, 23 Redan Place, London W2 4SA.**

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